

101 Pop Hits for Buskers

Piano/Organ Edition with Guitar Chords.



101 Pop Hits for Buskers

Piano/Organ Edition with Guitar Chords.

Wise Publications

London/New York/Sydney/Cologne

Exclusive Distributors:
Music Sales Limited
8/9 Frith Street, London W1V 5TZ, England.
Music Sales Pty. Limited
120 Rothschild Avenue, Rosebery, NSW 2018, Australia.

This book © Copyright 1986 by
Wise Publications
ISBN 0.7119.0814.1
Order No. AM61763

Design & Art Direction by Mike Bell.
Cover illustration by Alistair Graham.
Arranged by Peter Lavender
Compiled by Peter Lavender & Peter Evans.
Processed by Hillmob Music Services.

Music Sales complete catalogue lists thousands of
titles and is free from your local music book shop,
or direct from Music Sales Limited.

Please send £1 in stamps for postage to
Music Sales Limited, 8/9 Frith Street, London W1V 5TZ, England.

Unauthorised reproduction of any part of
this publication by any means including photocopying
is an infringement of copyright.

Printed and bound in Great Britain by
Anchor Press Limited, Tiptree, Essex.

Against All Odds, 1
 Albatross, 2
 All Cried Out, 7
 All Through The Night, 3
 Angela (Theme from 'Taxi'), 4
 A Rockin' Good Way (To Mess Around
 And Fall In Love), 5
 Atmosphere, 6
 Backfield In Motion, 8
 California Dreamin', 9
 Call Me, 10
 Caribbean Queen, 11
 Come Back And Stay, 12
 Crocodile Rock, 13
 Dancing In The Dark, 14
 Don't Pay The Ferryman, 15
 Don't Stand So Close To Me, 16
 Don't You (Forget About Me), 18
 Do The Conga, 17
 Drive, 19
 EastEnders (Theme from
 'EastEnders'), 20
 Easy Lover, 21
 Election Day, 22
 Feel Like Making Love, 24
 Friends And Neighbours, 25
 Gloria, 26
 Gold, 23
 Goodbye Girl, 27
 Happy Xmas (War Is Over), 28
 Hard To Say I'm Sorry, 29
 Hey Mister Music Man, 30
 Hi De Hi Holiday Rock, 31
 Hole In My Shoe, 32
 I Feel For You, 33
 If Leaving Me Is Easy, 34
 If You Love Somebody Set Them
 Free, 35
 I Got You Babe, 36
 I Know Him So Well, 37
 In The Air Tonight, 38
 Into The Groove, 41
 In Your Eyes, 39
 I Should Have Known Better, 40
 Is There Something I Should Know, 42
 I Won't Let The Sun Go Down On Me, 43
 January February, 44
 Karma Chameleon, 45
 Ladies Night, 46
 Lady Love Me (One More Time), 47
 Let The Music Play, 48
 Little April Shower, 49
 Love And Pride, 50
 Lucille, 52
 Merry Christmas Everybody, 53
 Miami Vice, 54
 Money For Nothing, 55
 More Than I Can Say, 51
 Never Gonna Let You Go, 56
 Nightshift, 57
 One More Night, 58
 Only You, 59
 On The Wings Of Love, 77
 Physical, 60
 Please Don't Fall In Love, 61
 The Power Of Love, 62
 Private Dancer, 63
 The Reflex, 64
 Reilly (Theme from 'Reilly'), 65
 Rhythm Of The Night, 66
 Riders On The Storm, 67
 Running With The Night, 68
 Run To You, 69
 Sam, 70
 Shout, 71
 The Show (Theme from 'Connie'), 72
 Slave To Love, 73
 So Far Away, 74
 Some Like It Hot, 75
 Sometimes, 76
 Spice Of Life, 78
 Street Life, 79
 Suddenly, 80
 Sultans Of Swing, 81
 Sweet Dreams (Are Made Of This), 82
 Take Me Home, 88
 Take On Me, 90
 That Ole Devil Called Love, 83
 That's Living Alright (Theme from
 'Auf Wiedersehen Pet'), 84
 They Don't Know, 85
 To All The Girls I've Loved Before, 86
 Tonight I Celebrate My Love, 87
 Travelling Man (Theme from
 'Travelling Man'), 91
 True, 89
 20/20, 92
 Union Of The Snake, 94
 Uptown Girl, 93
 Vienna, 95
 Waiting In Vain, 96
 We Close Our Eyes, 97
 We Don't Need Another Hero, 98
 When You're Young And In Love, 101
 Why Can't We Live Together, 99
 Yah Mo B There, 100

1 Against All Odds (Take A Look At Me Now)

Words & Music by Phil Collins

Slow rock ♩ = 56

Handwritten guitar chords: Bbsus4, Bbm7, Cm7, D^b, A^bbsus4, Ebm7

1. How can I just let you walk a-way, just let you leave with-out a trace? When I
(2. 3. see additional lyrics)

Handwritten guitar chords: G^b, A^b, Fm7, Bbm7

stand here tak - ing ev - 'ry breath with you; — Ooh, — You're the

Handwritten guitar chords: Em, Ebm7, 1. A^b, 2. 3. A^bbsus4, A

on-ly one who real-ly knew me - at all. —

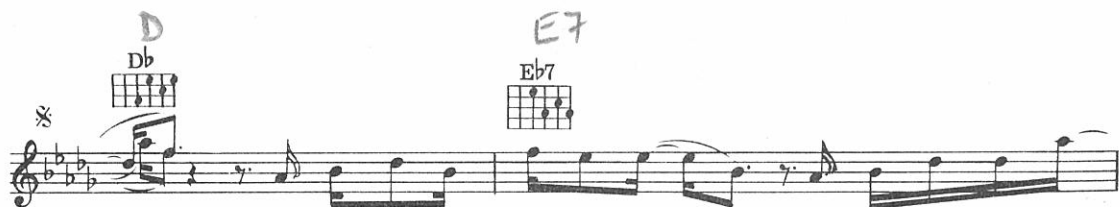
So take a look at me now, —

Handwritten guitar chords: D^b, Eb^b, E

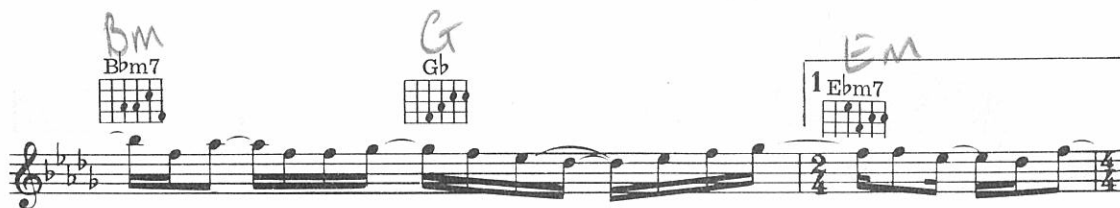
— Well there's just an emp - ty space, — And there's nothing

Handwritten guitar chords: Bbm7, G^b, Em, A^bbsus4

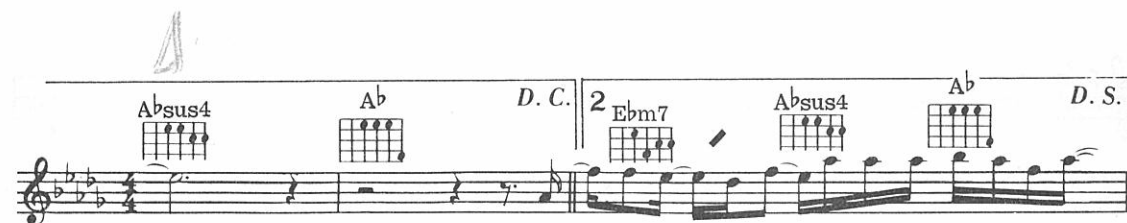
left - here - to remind me, - just the mem - 'ry of - your face, — Well take a look at me now. —



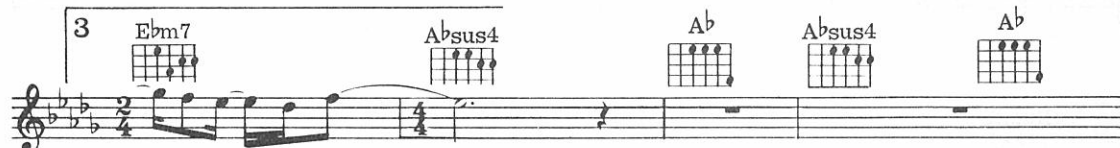
Well there's just an emp-ty space, And you com - in' back -



to me is a - gainst the odds, and that's what I've got to face.



I I've got to face. Take a good look at me now.



I've got to take.



Take a look at me now,

2. How can you just walk away from me
When all I can do is watch you leave?
'Cause we shared the laughter and the pain,
And even shared the tears.
You're the only one who really knew me at all.

3. I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why.
You're the only one who really knew me at all.

2 Albatross

By Peter A. Green

♩. = 66 E^{maj7}



mp

F^{#m}



al Coda ⊕ E



E^{maj7}

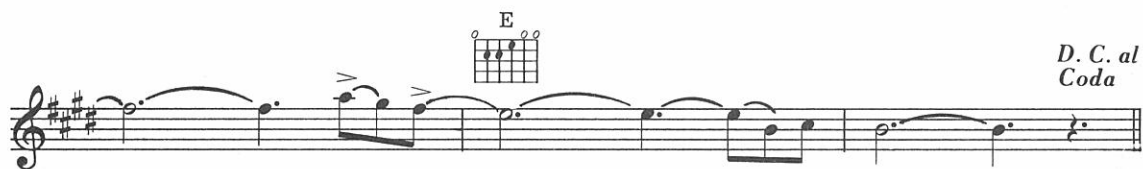
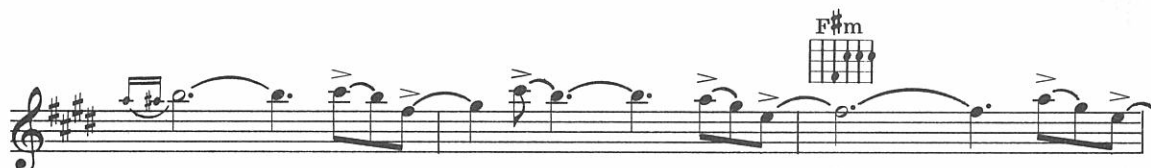
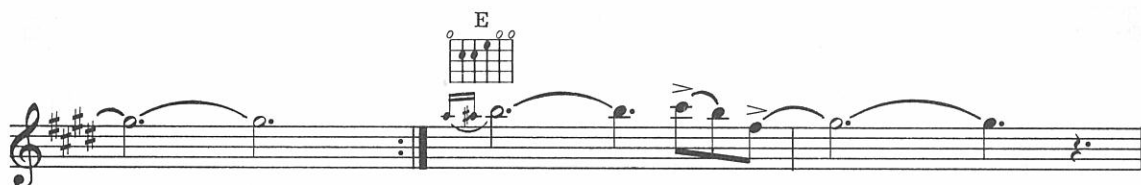
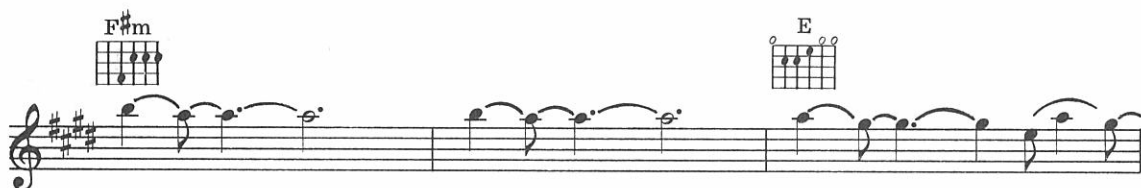


F^{#m}

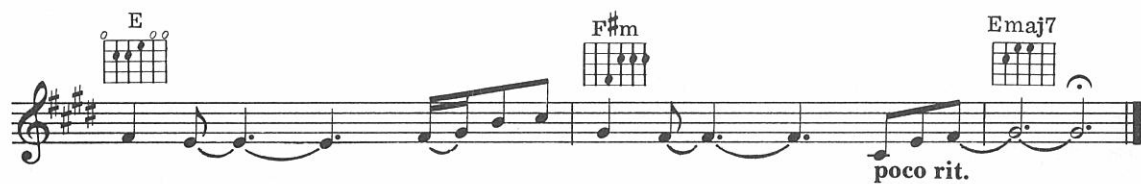
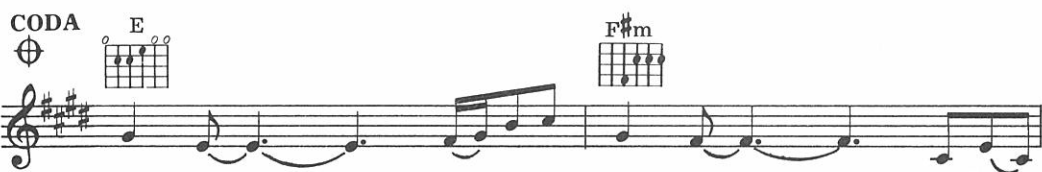


E



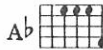
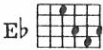


*D. C. al
Coda*



3 All Through The Night

Words & Music by James Shear

Moderato  

All through the night
All through the night

will be a wake, and not be with you. All through the
stray cat is crying, some stray cat sings back. All through the

night
night this pre-cious time when time is new.
they have for-got-ten what bind-ing they lack.

 *Vocal each time* 

All, all through the night to-day,
All, un-der those white street-lights,
Oh, the sleep in your eyes is e-nough,

 *To Coda* 

know-ing that we feel the same with-out say-ing,
there is a lit-tle chance same they might see
let me be there, let me stay there a-

we have no past, we wel-come each breath, be with me, for-

ward all through the night and once we start, the me-ter clicks.

Db Bbm Eb

and it goes run - ning all through the night

Ab Fm Cm

un - til it ends, there is no end.

D.C. al Coda

CODA Bbm Eb Ab Fm

- while. We have no past, we wel - come each breath,
un - til it ends there is no end,

Db Bbm Eb Ab

{ be with me for - ward all through the night. And once we start

Fm Db Bbm Eb

the me - ter clicks and it goes run - ning all through the night

Ab Fm

un - til it ends there is no end.

Cm Ab Fm

Db Bbm Eb Ab

Fm Db Bbm Eb

to Fade

4 Angela (Theme from 'Taxi')

By Bob James

Moderato $\text{♩} = 68$

mp

mf

al Coda

Cm7 A7⁵ Abmaj7 Eb

1 Fm7 Eb Ab

2 Fm7 Eb Ab To next strain

3 Fm7 Eb Ab D. C. al Coda Dm7

Em7/G Dm7/G

Em7/G G/F Em7

Am7 C_o Fmaj7 Bm7⁵ Em7 Am7 Dm7 G7 Cmaj7 Fmaj7

Em7 Eb9 Dm7 Eb/Db Cm Eb

F7 Abmaj7 G7 Cm7 Bbm7 A7⁵

Abmaj7

1. 2. Fm7 Gm7

3 Fm7 Ab/Bb D.S. al 3rd ending

CODA Ab Eb Fm Ab/Bb Ebmaj7

mp

5

A Rockin' Good Way (To Mess Around and Fall In Love)

Words & Music by
Brook Benton, Luchi de Jesus & Clyde Otis

Moderato

F6

If you're gon-na give me good kiss-es like that, Hon-ey don't you know I'm gon-na

F7 **Bb9**

give 'em right back, 'Cause that's a kiss-in' good way, That's a

F6 **C7**

kiss-in' good way, That's a kiss-in' good way to

Bb9 **F**

mess a-round and fall in love. If you're

F7+

gon-na start out hug-gin' me tight, Don't mess a-round just

F7 **Bb9**

hug me right, 'Cause that's a hug-gin' good way, That's a

F6 **C7**

hug-gin' good way, That's a hug-gin' good way to

B $\flat$ 9 F

mess a - round and fall in love.____ You know you

B $\flat$ B $\flat$ 7 F6

called me on the phone_____ And just be - cause I was a - lone_____

B $\flat$ B $\flat$ 9

Yes, you came a - round a - woo - ing_____ You bet - ter

G7 C7 F6

ask some - bo - dy if you don't know what you're do-ing. Now that you've kissed me and

F7

rocked my soul,____ Don't come a - round knock-in' rock and roll,____ 'Cause that's a

B $\flat$ 9 F6

rock-in' good way, That's a rock - in' good way,

C7 B $\flat$ 9

That's a rock - in' good way to mess a - round and fall in love.____

1 F6 2 F6

6

Atmosphere

Words & Music by
E. Tucker, B. Findon & S. Rodway

Moderato

Oh what an at - mos - phere I love a par - ty with a hap - py at - mos - phere

so let me take_ you there_ and you and I'll_ be danc - in' in the cool night_ air_

Well we're at a danc - ing par - ty and you're
out here all_ to - geth - er ev - 'ry

out there hav - ing fun_ and your girl is there_ be - side_
bod - y's hand in hand, _ we can make it last_ for - ev -

_ you and you feel like numb - er one. _ So
- er when we're danc - in' with the gang. _ Well you've

get your bod - y mov - ing 'cause to - night has just be - gun_
got your fav - 'rite rec - ords and Fran - kie's got his banned_





(Oh!) } Oh _____ let it go, oh _____ let it show,




Ah _____ Oh what an at - mos - phere I




love a par - ty with a hap - py at - mos - phere, so let me take you there_ and





you and I'll_ be danc - ing in the cool night_ air. _____ Oh what an at - mos - phere_ I




love a par - ty with a hap - py at - mos - phere_ mu - sic ev - 'ry - where_ and




soon we'll be danc - in' in the cool night_ air. _____ Now we're _____ Oh what an

1 2 *D.S. and fade*

7 All Cried Out

Words & Music by
Tony Swain, Steve Jolley, Alison Moyet

Moderato

Gm Dm Eb

You took your time to come back this time
know that I said there'd be no one else
don't look sur- prised there was no dis- guise

Cm7 Gm Dm

The grass has grown un- der your
I know that I said I'd be true
You knew where I stood from the start

D7 Gm

feet In But ba- by your ab-
So stop, I'm burn- ing

Gb+ Gm7 C7

sense I changed my mind and
Cu- pid's ar- row and here's the short and nar- row,
look a- round you you're right back where I found you,

Eb Cm7 D7

some- one else is sit- ting in your seat.
I've no- thing else to of- fer you.
Take back your cold and emp- ty heart.

1 2

I I'm all cried

Gm

out, you took a whole lot of lov - in' for one hand - ful of no-thing.

Bb C

All cried out, it's hard to give you some-thing when you're

Gm Bb

push-ing and a' shov-ing me a - round. So

C Gm 3

I'm all cried out, you took a whole lot of lov - in' for one

Gm Bb

hand - ful of no-thing. All cried out, it's

C Gm

B $\flat$ C C

hard to give you some-thing when you're pushing and a' shov-ing push-ing and a' shov-ing me a -

Gm B $\flat$ C

To Coda ♯

round. You go your way, -

Gm F Gm B $\flat$

and I'll go mine, I won't stay -

C E $\flat$ Cm7

a-round here, don't you waste my time -

Dsus4 D7

D.S. al Coda

out, you took a whole lot of lov-in' for one hand-ful of no-thing.

♯ CODA Gm

I'm all cried

B $\flat$ C

Repeat to Fade

out, you took a whole lot of lov-in' for one hand-ful of no-thing.

8 Backfield In Motion

Words & Music by
Herbert T. McPherson & Melvin Harden

Moderato

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of eight staves of music. Above the notes, guitar chords are indicated with letter names and diagrams showing fingerings. The lyrics are written below the notes.

Staff 1: Chords: G, C. Lyrics: Back - field in mo - tion, I'm

Staff 2: Chords: G, C, D7, G, C. Lyrics: gon - na have to pen - alize you. Back - field in mo -

Staff 3: Chords: G, C, Am7, D7, G. Lyrics: tion, You know that's a-against the rules.

Staff 4: Chords: C, G, C, G, C. Lyrics: Off - side and hold - ing You ought to be a-shamed of your -

Staff 5: Chords: D7, G, C, G, C. Lyrics: self Ba - by, Off - side and hold - ing Hold -

Staff 6: Chords: Am7, D7, G, Bm, Em. Lyrics: ing on to some - one else. You know you're

Staff 7: Chord: Bm. Lyrics: cheat - ing Fak - ing the bout,

Em C Am7

You know you're balk - ing ba - by, Strike three you're out_

G Am7 G C G C

and I caught you with your Back - field in mo - tion, I'm

G C D7 G C

gon - na have to pen - al - ize you. Back - field in mo -

G C Am7 D7 G

tion, You know that's a - gainst the rules.

First down you start - ed cheat - ing me, Se - cond down

I was too blind to see. Third down you know I love you so

Am7/D

Fourth down, ba - by I got to let you go 'Cause I caught you with your

G C G C G C

back - field in mo - tion, I'm gon - na have to pen - al - ize

you. Back - field in mo - tion, — You

know that's a-against the rules. —

Now you will see — just how I — felt.

— Nev-er be-lieve me ba - by You beat — me to the punch, ho-ney, But you

hit me be-low the belt — And I caught you with your back - field — in mo-

— tion, — I'm gon - na have to pen - al-ize you.

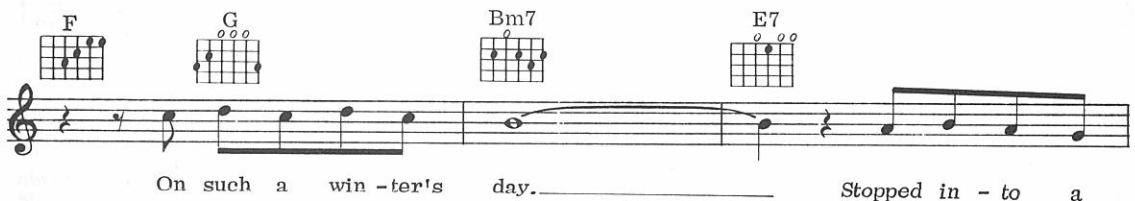
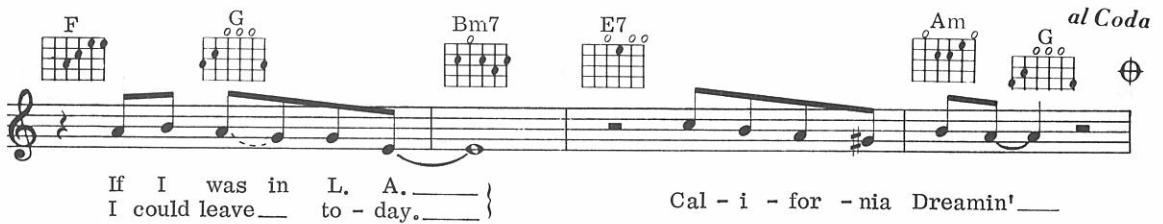
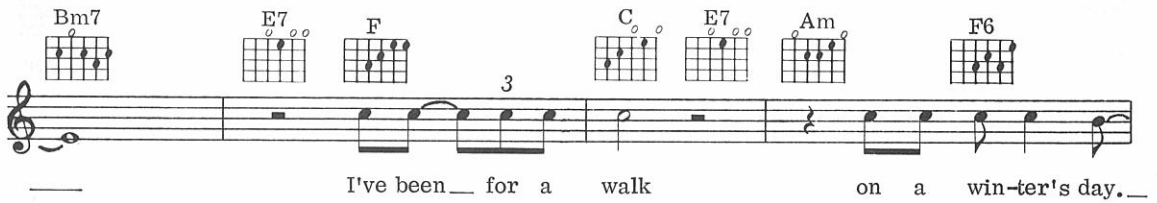
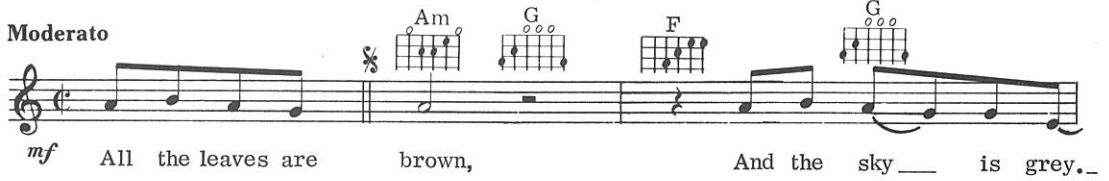
Back - field — in mo - tion, — You know that's a-against the rules. —

Back - field — in mo - tion. — *Repeat and fade*

California Dreaming

Words & Music by John Phillips

Moderato



Am G F G Bm7 E7 F

church, I passed a - long the way. Oh, I got down on my

C E7 Am F E Bm7⁻⁵ E7

knees, And I pre - tend_ to pray.____ You know the preacher likes the

Am G F G Bm7 E7

cold,_____ He knows I'm gon - na stay. Cal - i - for - nia

Am G F G Bm7 E7

Dream-in',_____ On such a win - ter's day._____ All the leaves are

D. S. al Coda

CODA F G Am G F G

On such a win - ter's day. On such a win - ter's

Am G F G Fmaj7 Am

day. On such a win - ter's day._____

10 Call Me

Words & Music by Peter Cox & Richard Drummie

Face— to— face,— my re - flect - ion in— your eyes.—

I was scared— to say— too

much.— Per - fect strang-
Mes - mer - ised—
Watch— this space—

ers— in per - fect worlds a - part,—
I— go back to where we met,—
there's— a mes - sage here for you,—

Al-most close— e - nough— to touch.—
A re - con - struc - tion of— the crime.—
no need to read— be - tween— the lines.—

Star - ing at my shoes,— feel - ing
I can't track you down,— no - where
I am in - side out,— there can

so con - fused,— Shot down with-out— a gun—
to be found— now my one shot at— suc - cess—
be no doubt— I want you and no - one else—

Em



12

— vic - tim of a hit — and run, — won't you — }
 — is the pow - er of — the press, — will you — }
 — please id - en - ti - fy — your - self —

Cmaj7



CHORUS

call me call me, _____

D/E



no time to hes - i - tate. _____ We

Cmaj7



must com-mun - ic - ate; _____ call me,

Am7 G




call me, _____ won't you call this

C D




num - ber now. _____

3

D.S. Repeat chorus to fade

Caribbean Queen (No More Love On The Run)

Words & Music by Keith Diamond & Billy Ocean

Moderato

She dashed by me — in paint-ed on jeans,
I lose my cool — when she steps in the room,

And all heads turned — 'cause she was the cream. —
And I get so ex-cit - ed just from her per-fume. —

In the blink of an eye — I knew her number and her name.
E - lec-tric eyes — that you can't — ig - nore.

She said I was the ti - ger I want-ed to tame. —
and pas - sion burns you like ne-ver be - fore. —

Car-ib-be-an Queen, Now we're shar - ing the same dream, —

— and our hearts — they beat as one. —

No more love — on the run. —

I was in search — of a good — time. Just run-ning my game, —

— Love was the fur — thest, fur — thest from my mind. —

Car-ib-be - an Queen, Now we're shar - ing the same dream, —

— And our hearts — they beat as one, —

No more love — on the run. — Car-ib - be - an

12 Come Back And Stay

Words & Music by Jack Lee

Moderato

mf Since you've been gone,  bye. I shut my eyes
I was trying to hide
op - ened my

 and I fan - ta - size that you're here with me,
what I felt in - side un - til it passed me by
eyes and I re - al - ised what we had to - geth - er

 will you ev - er re - turn I won't be sat - is - fied
you said you'd re - turn You said that you'd be mine
will you ev - er re - turn Or have you changed your mind

 *al* **Coda** 
'til you're by my side. Don't wait an - y long - er
'til the end of time, well don't wait an - y long - er
if you wan - na stay mine, just love me for - ev - er

 
(Come back)
Why don't you come back please hur - ry why don't you come

back please hur-ry. Come back and__ stay for good this time._

____ Come back and__ stay for good this time._

____ When you__ said good-__

Oh, since you've been gone, _

CODA
Why don't__ you come back please

hur-ry, why don't__ you come hur-ry just come back and__ stay for

good this time ____ Come back and ____

Repeat & fade

13 Crocodile Rock

Words & Music by
Elton John & Bernie Taupin

Moderato

f

G C F G

Em C

D G

1. 3. I re-mem — ber when Rock was young
2. went by — and

Bm

Rock just Me and Su — sie had so much fun — Hold-ing hands
died Su — sie went and left me for some for-iegñ guy. — Long

C

— and skim-min' stones — Had an old
— nights cry - in' by the rec - ord — ma — chine dream-

D

— gold Chev — y and a place of my own — But the big-
— in' of my Chev- y and my old — blue Jeans, — But they'll nev-

Bm

— est kick I ev - er got — was do-in' a thing called the Croc-o - dile
 — er kill the thrills we've got — burn — ing up to the Croc-o - dile

C

Rock — while the o — ther kids were Rock - in' round the
 Rock — learn - ing fast — till the weeks went — past

D

Clock. We were hop - pin' and bop - in' to the Croc - o - dile Rock, Well
 We real-ly — thought the Croc - o - dile — Rock — would last, Well

Em

Croc-o-dile Rock - in' is some - thing shock — in' when your

A7 D7

feet just can't keep still, — I nev - er knew me a

G

bet - ter time — and I guess — I nev - er — will. — Oh

E A7

— Lawd-y ma - ma those Fri - day nights — when Su - sie wore - her

dres-ses tight — and the Croc-o- dile — Rock-in' was — out of

sight. —

But the years I re-mem-

Repeat till fade

14 Dancing In The Dark

Words & Music by Bruce Springsteen

Fast rock ♩ = 144

1. I get up in the eve - ning, _____
2.3. (See additional lyrics)

and I ain't _____ got noth - in' to say. I come home in the morn -

- ing; I go to bed feel - ing the _____ same way. _____

_____ I ain't noth - in' but tired. _____ Man, I'm just tired _____

_____ and bored _____ with my - self. Hey there ba - by,

I could use _____ just a lit - tle help.

Chorus:

1.2. You can't start a fire, _____
3. You can't start a fire, _____

you can't start a fire _____
sit - ting 'round _____ crying _____

_____ with - out _____ a spark. _____ This gun's for hire _____
 _____ o - ver a bro - ken heart. _____ This gun's for hire _____

To Coda e - ven if we're just danc - ing in _____ the dark. _____

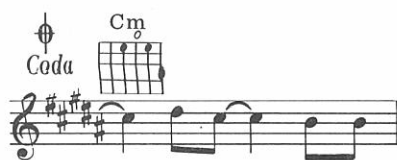
1. *D.S.* 2.

You sit a - round get - ting old - er; there's a joke _____ here some-where, _____

_____ and it's _____ on me. I'll shake this world off my shoul - ders.



Come on ba-by, the laugh's on me.



- ing in the dark.

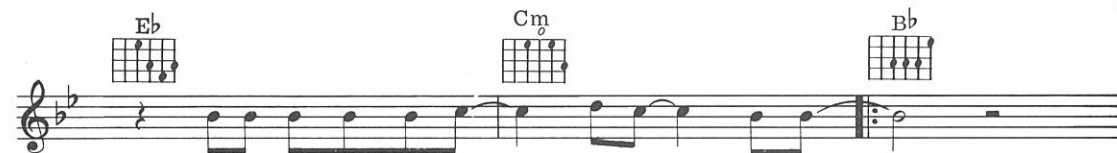


You can't start a fire

worrying a - bout your



lit - tle world fall - ing a - part. This gun's for hire



e - ven if we're just danc - ing in the dark.



E - ven if we're just danc - ing in the dark.

Verse 2:

Message keeps getting clearer;
Radio's on and I'm moving 'round the place.
I check my look in the mirror;
I wanna change my clothes, my hair, my face.
Man, I ain't getting nowhere just living in a dump like this.
There's something happening somewhere;
Baby I just know there is.

(To Chorus:)

Verse 3:

Stay on the streets of this town
And they'll be carving you up all right.
They say you got to stay hungry;
Hey baby I'm just about starving tonight.
I'm dying for some action;
I'm sick of sitting 'round here trying to write this book.
I need a love reaction;
Come on now baby gimme just one look.

(To Chorus:)

15 Don't Pay The Ferryman

Words & Music by Chris de Burgh

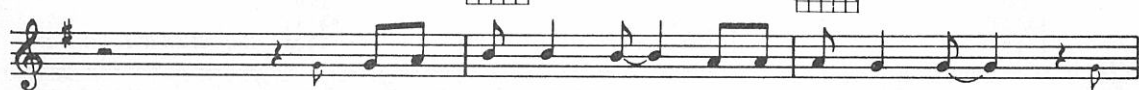
Moderato



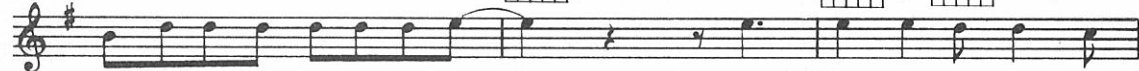
1. It was late at night on the op - en road. Speed-ing like a man on the run -
Roam-ing mist then he gets on board, now there' - ll be no turn - ing back.



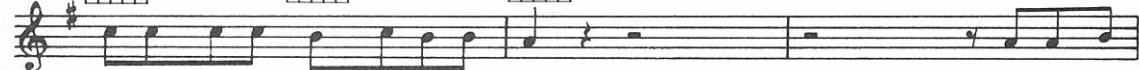
A life time spent pre - par-ing for the jour - ney.
Be - ware that hood-ed old man at the rud - der.



And He was clo - ser now and the search was on
then the light - ning flashed and the thun - der roared and



read - ing from a map in the mind, yes! There's the rag - ged hill,
peo - ple cal - ling out his name and danc - ing bows that



and there's a boat on the ri - ver.
jab-bered and a moaned on the wa - ter.

And when the
And then the

Em D Em D

rain— came down, he heard a wild dog howl. There were voi—
fer-ry-man said, there is trouble a-head, so you—

C G C G

— ces in the night, (Don't do it!) voi-ces out of sight. (Don't do it)
— must pay me now, (Don't do it) you must pay me now. (Don't do it)

C B7

Too ma-ny men have failed be-fore what ev-er you do,
And still that voice came through the air what ev-er you do,

CHORUS Em D Em

Don't pay the fer-ry man. Don't ev-en fix—

C D Em D Em

— a price. Don't pay the fer-ry man un-til he

C D Em D Em

gets you to the oth-er side.

D 1 Em 2 Em

In the

16

Don't Stand So Close To Me

Words & Music by Sting

Steadily

mf Young tea - cher, the sub - ject, of school-girl

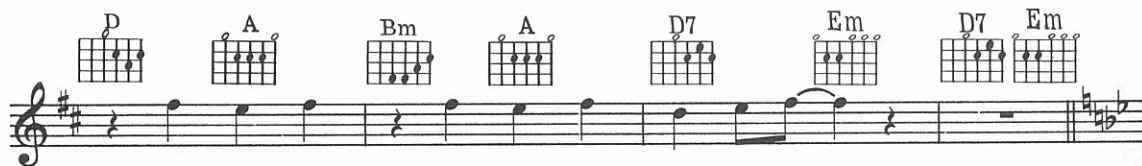
fan - ta - sy. — She wants him, so bad - ly, knows what she

wants to be. — In - side her, there's long - ing, this girl's an

op - en page. Book mark - ing, she's so close now,

This girl is half his age. Don't stand,

Don't stand so, Don't stand so close to me. — Don't stand,



Don't stand so, Don't stand so close to me. —



Her friends are, — so jea - lous, You know how
Loose talk in — the class-room, To hurt they

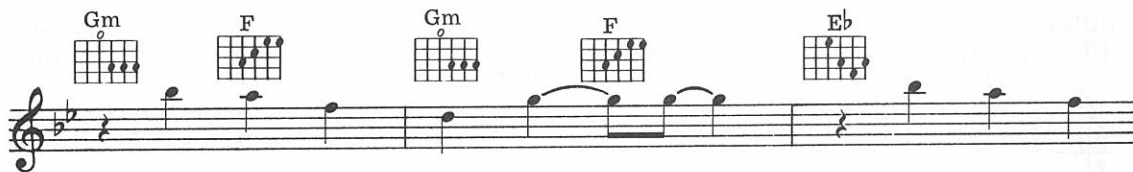
% = Instrumental



bad girls get. — Some-times it's not so ea - sy, To be the
try and try. — Strong words in the staff-room, The ac - cu -



tea - cher's pet. — Temp - ta - tion, Frus - tra - tion,
sa - tions fly. — It's no use, He sees her,

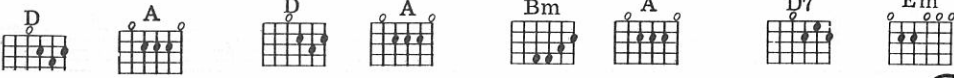


So bad it makes him cry. — Wet bus stop
He starts to shake and cough. — Just like the


 al Coda ⊕

She's wait - ing, His car is warm and dry. —
 old man in that book by Nab - a kov. —

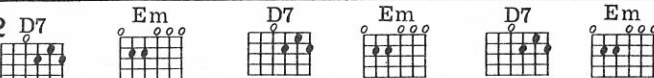
CHORUS



Don't stand, Don't stand so, Don't stand so close to me. —



Don't stand, Don't stand so, Don't stand so close to me. —

1  2 
 D. S. al Coda

CODA ⊕


 Repeat to fade

Don't stand, Don't stand so, Don't stand so close to me. —
 (Please don't stand so close to me)

17 Do The Conga

Words & Music by Mick Flinn & Peter Morris

Moderato

Chords: D, Em, A, D, Em

2.3.4. Do do__ do__ come on and do the con - ga, Choo choo_ choo, like a

Chords: A, D, Em, A, D

train a-cross the floor. (1) Do do__ do__ come on and do the con - ga (2.3.4) You you__ you__ come on and join the con - ga

Chords: Em, 1.2. A, D, G, A

do do__ do__ it's con - ga night for sure. It's con - ga, it's con - ga night, so
do do__ do__ it's con - ga night for sure. It's con - ga, it's con - ga night, so

Chords: D, G, A

join feel the par - ty ev - ry - one, the danc-ing's just be - gun, and we're all hav-ing
feel the mu-sic and the beat, they're danc-ing in the street, it's some-thing that I

Chords: D, F#m, Bm, G

fun to - night, Dance that con-ga till you drop, we're ne-ver gon - na
can't ex - plain. Bump to - ge-ther one, two, three, like waves a-cross the

stop, you'd bet-ter hang on tight, so ev-'ry-bo-dy con-ga night for sure. And
 sea, we'll join and make a chain then ev-'ry-one can

as you do the con-ga ___ make the par-ty strong-er, ___ make the chain much long-er, ___ and

do the, do the, do the, do the con-ga night. Do do_ do, _ come

on and do the con-ga, _ choo choo_ choo, _ like a train a-cross the floor.

You you_ you_ come on and join the con-ga, _ do do_ do_ it's

B $\flat$ E $\flat$ E F $\sharp$ m B E

con - ga night for sure. Do do_ do,_ come on and do the con - ga,_

E F $\sharp$ m B E F $\sharp$ m

choo choo_ choo,_ like a train a - cross the floor. You you_ you _ come

B E F $\sharp$ m 1 B E

on and join the con - ga,_ do do_ do_ it's con - ga night for sure. And

A B A B A B

as you do the con - ga,_ make the par - ty strong-er,_ make the chain much long-er_and

A B 2 B E E F $\sharp$ m

do the, do the, do the, do the con - ga night for sure.

B E F $\sharp$ m E

18

Don't You (Forget About Me)

Words & Music by Keith Forsey & Steve Schiff

Moderato

Won't you come see a - bout me, — I'll be a - lone, —
 Don't you try and pre - tend, — It's my be - gin - ning, We'll

Dan - cing, you know it — ba - by. Tell me your troub - les and doubts, —
 win in the end, Oh, Harm you or touch your de - fen - ces,

Giv - ing me ev - 'ry - thing in - side and out and, Love's strange, So
 Va - ni - ty, in - se - cur - it - y. Ooh, Don't you for -

real in the dark, — Think of the ten - der things that we were work - ing on.
 get a - bout me, — I'll be a - lone, danc - ing you know ba - by.

Slow change may pull us a - part, — When the light — gets in -
 Going to take you a - part, — I'll put us back to - geth -

to your heart, — ba - by. } Don't You For - get A - bout Me.
 er at heart, — ba - by. }

Don't, don't, don't, don't, Don't You For - get A - bout Me.

1

C

G

Will you stand a - bove me, Look my way,

D

Nev - er love me, Rain keeps fall - ing, Rain keeps fall - ing,

A

C

Down, down, down, Will you rec - og - nise me,

G

D

Call my name, or walk on by, Rain keeps fall - ing, Rain keeps fall - ing.

A

2 D

Down, down, down, down, As you walk on by,

E

D

A

D

Will you call my name, As you walk on by,
Will you walk a - way, Oh, call my name,

E

D

A

1 D

Will you call my name, When you walk a - way,
Will you call my name,

E

D

A

D

2 D repeat to fade

Oh, will you walk a - way, Will you call my name,

19 Drive

Words & Music by Ric Ocasek

Moderately
in 2

mf

Bb

Bbmaj7

Who's gon - na tell you when — it's
Who's gon - na hold you down — when

Bb

too — late? —
you — shake? —

Bbmaj7

Bb

Who's gon - na tell you things — aren't so — great?
Who's gon - na come a - round — when you — break?

Gm

C

You can't_ go on —

Gm

C

think-ing noth - ing's wrong. —

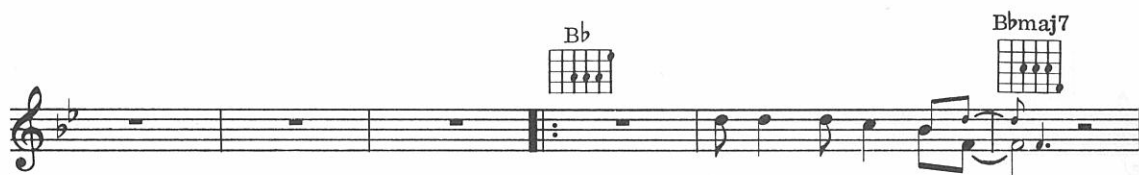
Bb

F6

al
Coda ⊕

Bb

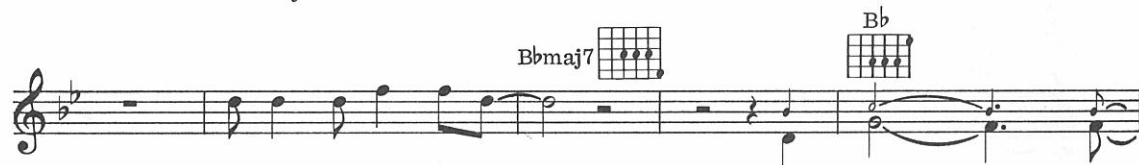
Who's gon - na drive you home — to - night? —



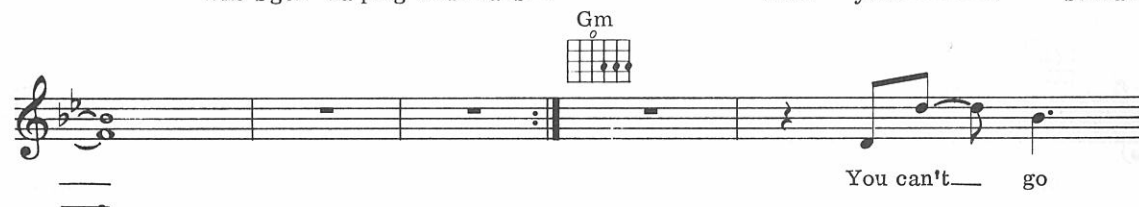
Who's gon-na pick you up —
Who's gon-na pay at - ten - tion



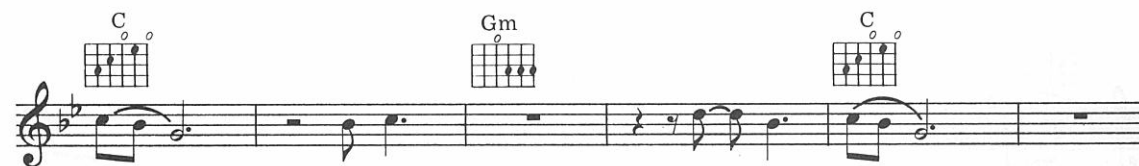
when you _____ fall? _____
to your _____ dreams? _



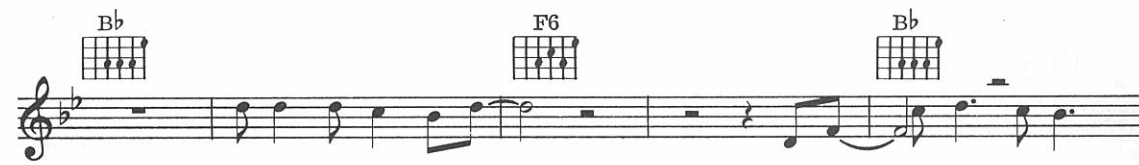
Who's gon- na hang it up _____ when you _____ call? _
Who's gon- na plug their ears _ when you _____ scream? _



You can't _ go



on _____ think-ing noth - ing's wrong. _



Who's gon-na drive you home _ to-night? _
(instrumental) _



Ba ba _____ ba,

(instrumental) _____

Gm Dm Eb

ba ba ba (instrumental) ba ba

Bb F

ba (instrumental) ba ba ba. *D. C. al Coda*

CODA



Bb Gm

Oh. You know you can't go

C Gm

on think-ing noth - ing's wrong.

C Bb

Who's gon - na drive you home

F6 Bb

to - night?

20

EastEnders

Moderato

21 Easy Lover

Words by Phil Collins
Music by Phil Collins, Philip Bailey & Nathan East







Eas - y lov - er. She'll get a hold on you, be - lieve — it,







like no oth - er. Be - fore you know it, you'll be on your knees..





She's an eas - y lov - er. She'll take your








heart, but you won't feel — it. She's like no oth - er, and I'm just








trying to make you see. — { She's the kind of girl you dream of, dream.
You're the one that wants to hold her. hold —




— of keep - ing hold of. Bet - ter for - get — it.
— her and con - trol her. Bet - ter for - get — it.






You'll nev - er get it. — She will play.
 You'll nev - er get it. — 'Cause she'll say —




— a - round and leave you, leave you and de - ceive you.
 — that there's no oth - er till she finds an - oth - er.






Bet - ter for - get it. Oh, you'll re -
 Bet - ter for - get it. Oh, you'll re -



get it. — No, you'll nev - er change her, so
 get it. — And don't try to change her. Just








leave her, leave her. Get out quick 'cause see - ing is be - liev - ing. } It's the
 leave her, leave her. You're not the on - ly one, and see - ing is be - liev - ing. }





on - ly way — you'll ev - er know —





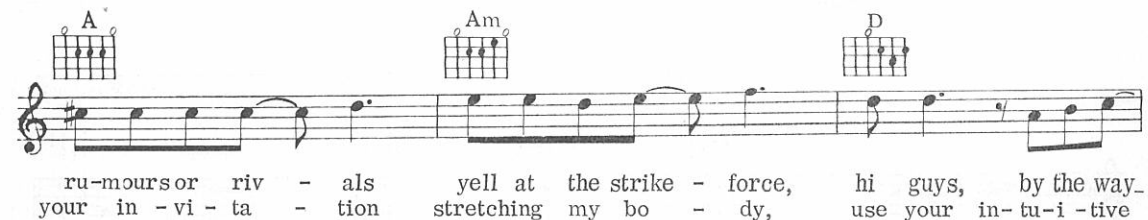
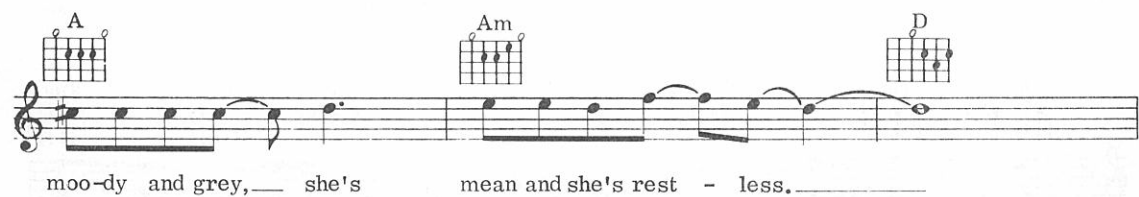
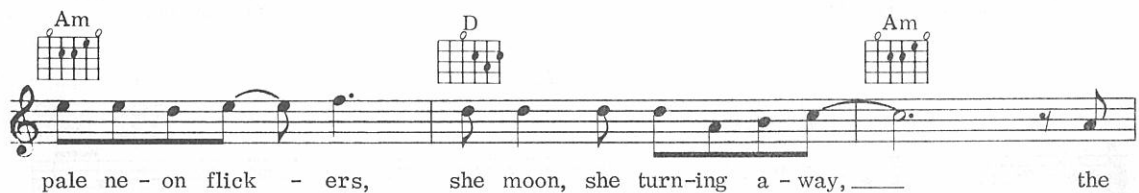


1. she's an eas - y lov - 2. an eas - y lov - *D.S. and fade*

22 Election Day

Words & Music by Taylor, Rhodes & Le Bon

Moderato



Am A Am

play, are you a - ware_ you're be - ing il - le - gal.
may-be we have_ more play-time than mon - ey.

Not 2° D Am A Am

It's ma-king your sav-iour be-hav - iour look ev - il._

Bm G Bm

Max - i - mum_ big sur-prise,_ your smile is some-thing new._
Max - i - mum_ big sur-prise,_ she knows some-thing new._
Max - i - mum_ big sur-prise,_ you know some-thing new._

E7 D Am

I pull my shirt off and pray,_ we're
I pull my shirt off and pray,_ I'm
I pull my shirt off and pray,_ we're

A Am D

sa-cred and bound_ to suf-fer the heat - wave.
sav-ing my-self_ to suf-fer the heat - wave. } Pull my shirt off and pray,_
sa-cred and bound_ to suf-fer the heat - wave.

Am A Am D

_ we're com-ing up_ on re - e - lec - tion day._

G D A al Coda Am Bm

(instrumental) (Spoken) By-roads and backways

E A G Bm

a lover's change down wind cut open

E A G Bm

murmurs and sounds becalm hands on skin saving some time

E A G D

to slip away we could dance, oh, ... should-n't be ask-

Am A Am D

ing _____ wild _____ and schem - ing

Am A Am D. S. al Coda

could be my _____ E - lec - tion Day. _____

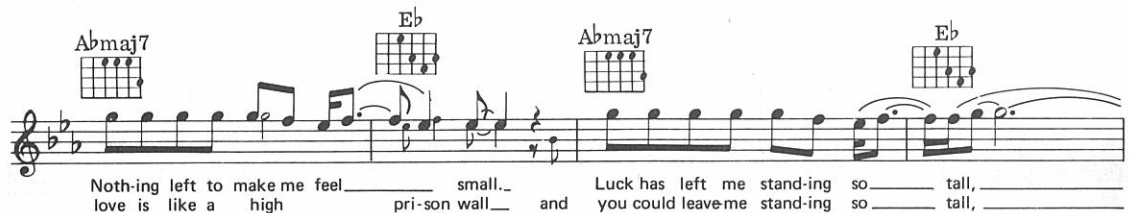
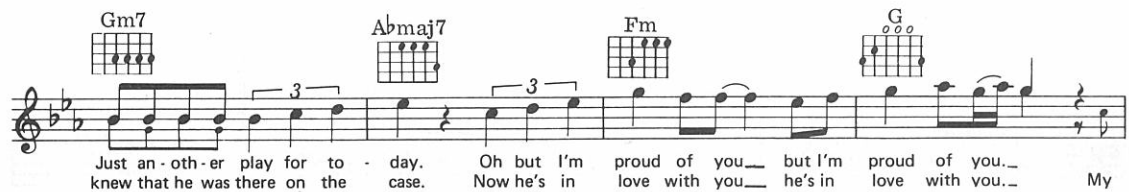
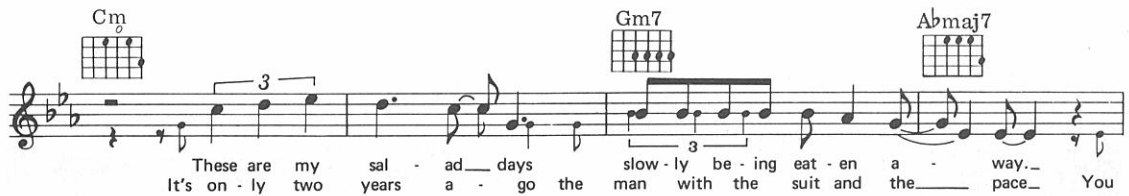
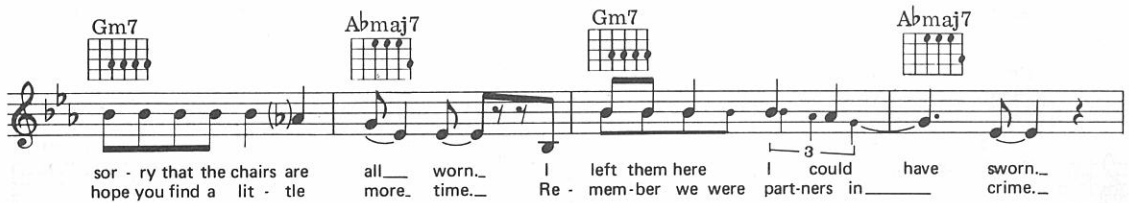
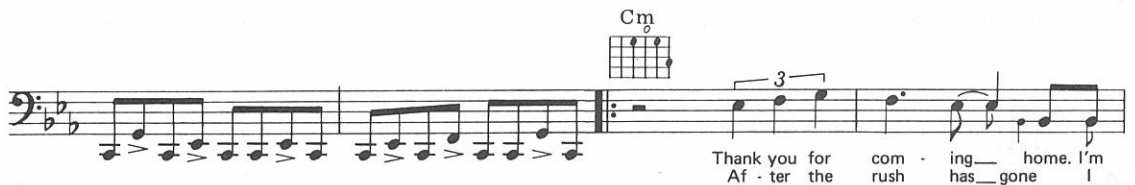
CODA Am D Am A Am Repeat to Fade

Re - e - lec - tion day. _____ Re - e - lec - tion day. _____

23 Gold

Words & Music by Gary Kemp

Moderato





















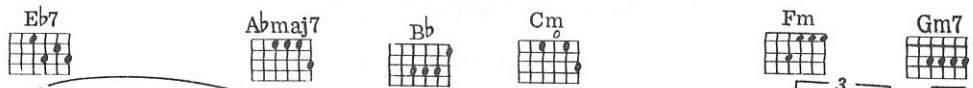




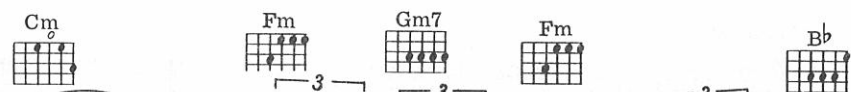




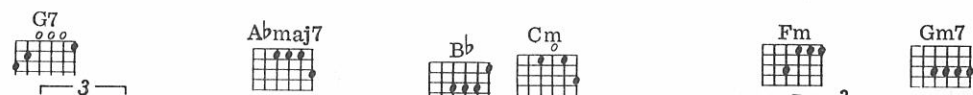




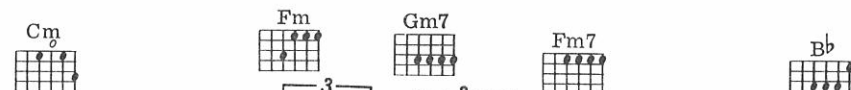
all. _____ Gold (gold_) Al - ways be - lieve in your



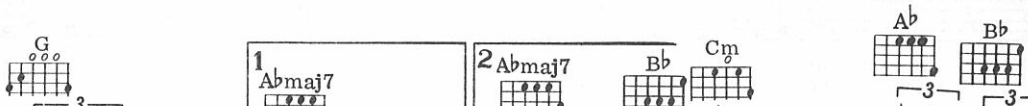
soul. _____ You've got the pow - er to know you're in - des - tructi - ble. _____



Al - ways be - lieve in _____ 'cause you are gold (gold_) glad the you're bound to re -

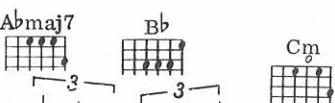


turn _____ there's some - thing I could have learned. You're in - des - tructi - ble, _____



al - ways be - lieve in _____ You are _____ (gold_)



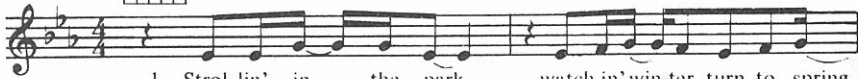


24

Feel Like Making Love

Words & Music by Eugene McDaniels

Moderato 



1. Strol-in' in the park watch-in' win-ter turn to spring
3. In a rest - au - rant hold-in' hands by can-dle - light



walk - in' in the dark
while I'm touch - in' you



see - in' lov - ers do their thing
want - in' you with all my might

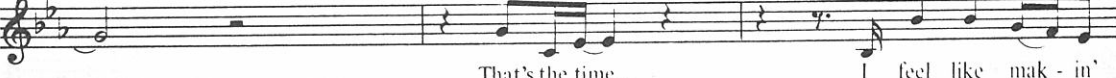
ooh



that's the time I feel like mak - in' love to you



That's the time I feel like mak - in'

Db7 Cm7 Eb7 E7 F7

dreams come true oh ba by.

Fm7 Ebmaj7 Db7

2. When you talk to me when you're moan-in' sweet and low
4. Strol-lin' in the park watch-in' win-ter turn to spring

Fm7

When you're touch-in' me dark and my feel-ings start to show
Walk-in' in the dark see-in' lov-ers do their thing

Ebmaj7 A7-5 Abmaj7

(Start fade now) ooh that's the time

Gm7 Fm7 Cm7 Abmaj7

I feel like mak-in' love to you, that's the time

Gm7 Db7 Cm7 Eb7 E7 F7

I feel like mak-in' dreams come true.

D.S. and fade on Verse 4

Words & Music by Marvin Scott & Malcolm Lockyer

Words & Music by Marvin Scott & Malcolm Lockyer

Moderato

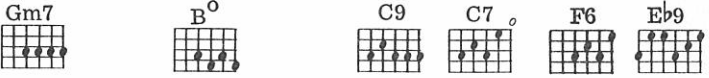
F6 E Eb9 D7+ D7

mf When you've got Friends And Neigh - bours, All the

world is a hap - pi - er place. Friends And Neigh-bours, Put a

Gm A7 Dm G7

troub-les and share 'em, With the folks next door, Makes it twice as





eas - y to bear 'em, That's what friends are for 'cos if you've





Friends And Neigh - bours, That is some-thing mon-ey won't buy.





You can hold your head up high, _____ Al - though you've





not a pen - ny, And your house may be tum-ble-ing down, With





Friends And Neigh-bours, You're the rich-est man in town. ____

26 Gloria

Words & Music by Giancarlo Bigazzi & Umberto Tozzi
English Lyrics by Trevor Veitch

Moderato

Glo - ri - a you're al - ways on the run now. Run - nin' af - ter some -
Glo - ri - a, How's it gon - na go down. Will you meet him on the

bod - y, you got - ta get him some - how.
main line, or will you catch him on the re - bound.

I think you've got - ta slow down be - fore you stop
Will you mar - ry for the mon - ey, take a lov - er in the

grow - ing. I think you're head - ed for a break - down,
af - ter - noon, Feel your in - no cence slip - ping a - way.

You're care - ful not to show it. You real - ly don't re -
Don't be - lieve it's com - ing back soon and you real - ly don't re -

mem - ber. Was it some - thing that he said, - or the voic - es in your

head - call - ing Glo - ri - a

E7 A

Glo - ri - a don't_ you think you're fall - ing.

E7

If ev - 'ry bod - y wants you, why is - n't an - y - bod - y

D A E

call - ing. — You_ don't have to an - swer,

G D E7

leave them hang - ing on the love line call - ing Glo - ri - a —

A E7

Glo - ri - a, I think they've got your

A E7

num - ber, I think they've got the a - li - as

E7 A F#m

that you've been liv - ing un - der. But you real - ly don't re - mem - ber,

B7 E7 A D

was it some - thing that they said, _ or the voic - es in your head _

E7 A 1 2 D.C.

call - ing Glo - ri - a — —

E7 A

Glo - ri - a Glo - ri - a

27 Goodbye Girl

Words & Music: Peter Cox & Richard Drummie

Moderato

B Cmaj9 B

Foot-steps ech-o on fam - il - iar streets, cross-ing brid - ges, ne - ver

Cmaj7 B Cmaj7

burned. I am tired of play - ing hide and seek

1 B Cmaj9 Fmaj7 Em7 D

is this all that I have learned.

2. 3. CHORUS

B Cmaj7 C G D G Cmaj7

now the dam-age has been done. Yeah. } Good-bye girl it's a game.
those are se-crets you can keep.
is this all that I have learned.

we play ev-'ry-time we say good - bye girl, you hypno-tise, I can't

say good - bye. Tide to you, blood on the wi- re don't you know you

push me much too far. just who do you think you are. I can't es-cape must

all roads lead to Rome, ev-er-y time I say good - bye you hyp-no-tise.

*D. C.
al Fine*

VERSE 2:

Looking for a diamond in the dark,
I was sure you were the one.
You held me spell-bound while you made your mark
Those are secrets you can keep, yeah.

VERSE 3:

I'm afraid when I turn out the light
Words you say while you're asleep.
Where you were and what you did last night
Is this all that I have learned?

28 Happy Xmas (War Is Over)

Words & Music by John Lennon & Yoko Ono

Moderato

The musical score is written for a single melodic line in treble clef, key of A major (indicated by three sharps: F#, C#, G#), and 12/8 time. The tempo is marked 'Moderato'. The score consists of eight staves of music, each with a guitar chord diagram above it. The lyrics are written below the notes. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The score includes various guitar chords: A, Bm, Bm7, E7, Bm7, E13, A, D, Em, A, A13, D, D13, G, A, Em, G, D, and E7. The piece concludes with a 'Coda' symbol.

mf So this is X - mas, And what have you
X - mas, And what have we

done? An - oth - er year ov - er, A new one just be-
done? An - oth - er year ov - er, A new one just be-

gun; _____ And so this is X - mas, I hope you have
gun; _____ And so hap - py X - mas, We hope you have

fun, The near and the dear ones, The old and the
fun, The near and the dear ones, The old and the

young. _____ } A mer - ry mer - ry X - mas, _____ And a hap - py New
young. _____ }

Year. Let's hope it's a good one, _____ With - out an - y fear. And so this is

al Coda

A Amaj7 D6 A Bm

X - mas, For weak and for strong, The rich and the

E7 Bm7 E7 A E7 Bm A

poor ones, The road is so long. And so, Hap - py

D Dmaj7 G6 Em

X - mas, For black and for white, For the yel - low and

Asus4 A7 Em7 A7 D A7 Em D13

red ones, Let's stop all the fights. A mer - ry mer - ry

G A

X - mas, And a hap - py New Year, Let's hope it's a

Em G D E E13

good one, With - out an - y fear. And so this is

D. S. al Coda

CODA D E A Amaj7 D6 A

fear. War is o - ver

Bm E7 Bm7 E7 A E7 Bm A

if you want it, War is o - ver now.

29 Hard To Say I'm Sorry

Words & Music by P. Cetera & D. Foster

Moderato

E **G#m7**

mf Ev-'ry-bo- dy needs a lit- tle time a - way, — I've heard her say, —
 Could-n't stand to be kept a - way, — Just for the day, —

A **C#m** **B** **E**

— from each oth - er. Ev- en lov-ers need a hol-i - day, —
 — from your bo - dy. Would-n't want to be swept a-way, —

G#m7 **A** **C#m** **B**

— Far a - way — from each oth - er.
 — Far a - way — from the one that I love.

C#m **F#m7** **Bsus4** **E**

Hold me now, — it's hard for me to say I'm sor - ry,
 Hold me now, — it's hard for me to say I'm sor - ry,

C#m **F#m** **1** **B** **E** **A**
Bsus4

I just want you — to stay. — Aft-er all — that we've been
 I just want you — to know. — }

B **G#** **C#m** **F#** **E** **B**

through, I will make it up — to you, I pro - mise to,

E A B G# C#m F# al Coda

and af-ter all that's been said — and done, you're just — a part of me I can't let

Bsus4 B Bsus4 B 2 Bsus4 B C#m F#m

go.

Hold me now, — I

Bsus4 E C#m F#m Bsus4 D. S. al Coda

real-ly want to tell you I'm sor-ry.

I could nev-er let you go.

CODA B A G C

go.

(1) Aft-er all — that we've been
(2: instrumental)

D B Em A G D Em D

through, I will make it up — to you, I pro - mise to.

G C D B Em A Am

You're gon-na be — the luck - y one.

Bsus4 B E

(instrumental)

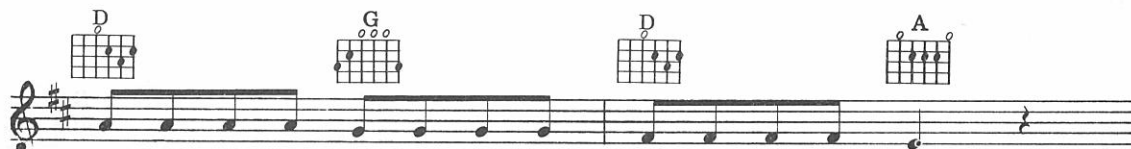
A C#m F#m Bsus4 B7 E

30 Hey, Mr Music Man

English lyrics by Bryan Blackburn
Music by Gunther-Eric Thoner



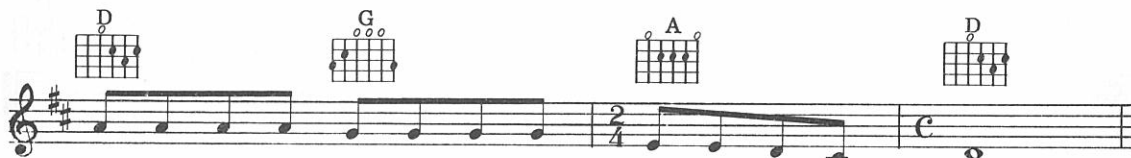
You've been far a - way from me but now — you're back to stay.
mf From the day you went a - way and love — walked through the door.



Wish that I could let you know the words I want to say.
Ev - 'ry time I heard our song, I missed you more and more.



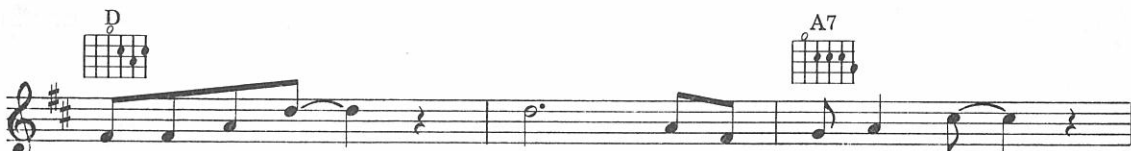
Can't ex - press my hap - pi - ness the feel - ing's much too strong.
There's so much I want to say that I just can't re - veal.



All the love I feel for you is in our fav - 'rite song.
When you hear the mus - ic play you'll know just how I feel.



Hey, Mis - ter Mu - sic Man, — play our song — as



loud as you can. — Say ev - 'ry word is true, —
Hey, play our me - lo - dy, —

1 2

To Coda ♦ 2nd time only

You know I love you. _____ My true love loves me. _

G F D

D. C. al Coda

CODA A7 D

love loves me. _____ Hey, hey, hey,

E♭ B♭7

f Hey, Mis-ter Mu-sic Man, _____ Play our song _____ as

E♭ B♭7

loud as you can. _____ Say ev - 'ry word is true, -
Hey, Play our me - lo - dy, -

A♭ E♭

Repeat to fade

You know I love you. _____
My true love loves me. _____

31

Hi De Hi Holiday Rock (Theme from 'Hi De Hi')

Words & Music by Jimmy Perry

Freely

mf Well if you're feel-ing lone-ly, And get-ting in a stew, Just

bend your ear, come ov-er here and man here's what you do. If you got the blues,

I got the news, join in the fun in your blue suede shoes, Do the

hol-i-day rock, (hol-i-day rock) do the hol-i-day rock, (hol-i-day rock)

Hi-de-hi-de-hi, ho-de-ho-de-ho, go, go, go, do the hol-i-day rock,

Sum-mer time comes, work's such a bore, get on the train with the
Can't get a chick, don't know the trick, we're on the way, you can

F7 Bb7

one you a - dore, do the } hol - i - day rock, (hol - i - day rock) do the
take your pick, do the }

F C7 Bb7

hol - i - day rock, (hol - i - day rock) hi - di - hi - di - hi, ho - de - ho - de - ho,

C7 F

go, go, go, do the hol - i - day rock. I said hi - de - hi, (ho - de - ho) I said

Bb7

hi - de - hi, (ho - de - ho) I said hi - de - hi, (ho - de - ho) I said

F C7 Bb7

hi - de - hi, (ho - de - ho) hi - de - hi - de - hi, ho - de - ho - de - ho,

C7 1 2 F

go, go, go, do the hol - i - day rock. If you hol - i - day rock. I said

C7 Bb7 C7 F

hi - de - hi - de - hi, ho - de - ho - de - ho, go, go, go, do the hol - i - day rock. I said

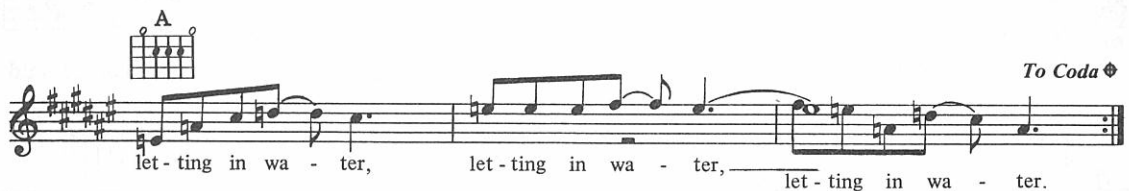
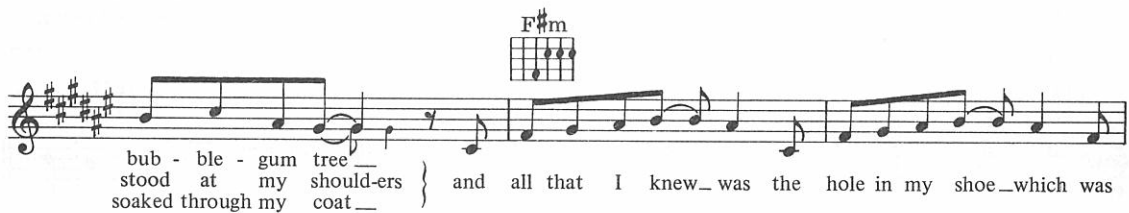
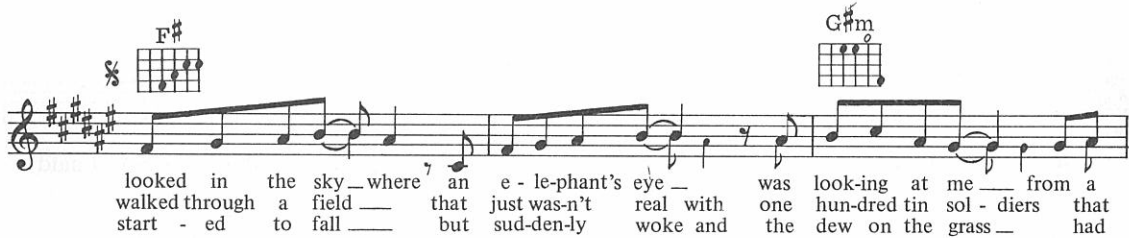
C7 Bb7 C7 F

hi - de - hi - de - hi, ho - de - ho - de - ho, go, go, go, do the hol - i - day rock!

32 Hole In My Shoe

Words & Music by Dave Mason

Spoken: Hello shoes, I'm sorry but I'm gonna have to stand on you again. Eugh!
Oh wow! What a horrible dream I just had.
Oh no! What a really heavy bumper.



Oh no! What's happening?



(Spoken) I climbed on the back of a giant anchovy and flew off through a gap in the clouds to a land where music



was playing incredibly loudly, and everyone was really happy and having a really good time, except me.



⊕ CODA



Oh what an amazingly beautiful vibe.
 I think I'm gonna get in the bath with my shoes on
 'Cause like it won't make any difference right oh wow.
 Hey I feel like I'm just floating.
 Is anyone lighting a joss stick?
 I must be a pretty amazing guy though to have dreamed all this,
 Maybe it's because I ate all that cheese I found under the cooker.
 Oh no hang on oh I must be back in reality again.
 Oh no look at all that washing up. Heavy.

33 I Feel For You

Words & Music by Prince

Moderato

mf Ba-by, ba-by, when I look at you, I get a
Ba-by, ba-by, when I lay with you, there's

warm feel-ing in-side.____
no place I'd rath-er be.____

There's something 'bout the
I can't be-lieve, can't be-

things you do that keeps me sat-is-fied.____
lieve it's true, the things that you do to me.____

I would-n't lie to you, ba-by. It's main-ly a phys-i-cal thing.
I would-n't lie to you, ba-by. I'm phys-i-c'ly at-tract-ed to you..

____ This feel-ing that I got for you, ba-by, it
____ This feel-ing that I got for you, ba-by, there's








makes me wan-na sing.____ }
 noth-ing that I would-n't do.____ }

I Feel____ For You.____



I think I love_____ you.____ I





Feel____ For You.____ I think I love_____ you.____






Oh,_____ Oh,_____ feel____

1  3fr.
 2  3fr.
 


____ for you. ____ for you.






I feel____ for you.____




I think I love_____ you.____ I

Repeat & fade

34 If Leaving Me Is Easy

Words & Music by Phil Collins

Ad lib.

A tempo ♩ = 60

Fm7

Ebmaj7

Eb

Fm7

I read all the let - ters, — I read each word — that you've sent

Eb

Cm7

Ab

— to me; And though it's past now, — And your words start to

Gm7

Ab

Gm7

fade — All the mem'ries I've had — still re - main. —

Fm7

I've kept all the pic - tures — But I hide my feel - ings — so
You see I'd heard the ru - mours — I knew be - fore — you




no one knows.—
let me know.—

Oh sure my friends all— come
But I did - n't be - lieve it, — not



round—
you —

but I'm in a crowd— and on my own,
no you would — not let me go,

it's 'cause you've
seems I





gone now,—
was wrong,—

But your heart,
But I love,

heart still re - mains —
love you the same —

And it -'ll
And that's the





be here if — you — come a - gain. —
one thing that you — can't take a —

- way,—

But just re -







- mem - ber —

If leav - ing me — is





ca - sy —

then you know com - ing back — is hard - er —

Ad lib. Repeat to Fade

If You Love Somebody Set Them Free

Words & Music by Sting

Moderato

mf If you need _____ some-bod - y, Call my
 name. _ If you want _____ some-one, You can do the
 same. If you want to keep some-thing pre-cious,
 You got to lock it up and throw a - way the key.
 If you want to hold on to your pos-ses-sion, Don't ev - en
 think a - bout me. If you love _____ some-bod - y,
 If you love _____ some-one, If you love -
 _____ some-bod - y, If you love _____ some-one, Set them

CODA

If it's a mirror you want, just look into my eyes,
 Or a whipping boy, someone to despise,
 Or a prisoner in the dark,
 Tied up in chains you just can't see,
 Or a beast in a gilded cage,
 That's all some people ever want to be.

36 I Got You Babe

Words & Music by Sonny Bono

Moderato

They say we're young and we don't know, Won't find out till we
say our love won't pay the rent, Be-fore it's earn'd our money's al-ways
grow. Well I don't know why that's true, 'Cause
I guess that's so, we don't have a pot, But at
you got me ba-by, I got you, babe, I got
least I'm sure of all the things we got, babe, I got
you babe, I got you babe. They you babe. I got
Em flow-ers in the spring. I got you, you wear my
ring. And when I'm sad, you're a clown. And if I get
scared, you're al-ways a-round. And

then they say your hair's too long, But I don't care, with you I can't do wrong. Then

put your warm little hand in mine, There aint no hill or mountain we can't climb,

babe, I got you babe, I got you babe.

I got you to hold my hand,

I got you to un - der - stand, I got you to walk with me,

I got you to talk with me. I got you to kiss good-night,

I got you to hold me tight, I got you, I won't let go,

I got you who loves me so. I got you, babe.

37 I Know Him So Well

Words & Music by
Benny Andersson, Tim Rice & Bjorn Ulvaeus

Moderato

1. No-thing is so good it lasts e - ter - nal-ly, _____ perfect si - tu-a-tions must go wrong, -
2. Look-ing back I could have played it dif-fer-ent-ly. _____ won a few more moments, who can tell -

But this has nev-er yet pre-vent - ed me _____
But it took time to un-der-stand the man. _____

want-ing far too much for far too long. **1** F F7 **2** F
Now at least I know I know him well. Was-n't it good? -

Oh, so good! _____ Oh, so fine! _____ He can't be mine? -

Was-n't he fine? _____ Is-n't it mad - ness he can't be mine? -

But in the end he needs a lit-tle bit more than me, more se -

He needs his fan-ta-sy and free - dom.

- cu - ri - ty. I know him so well.






No-one in your life is with you constant-ly,
 Look-ing back I could have played it dif-fer-ent-ly,

5 no-one is com-plete-ly on your
 learned a-bout the man be-fore I

(tacet 1:st x) Look-ing back I could have played things some oth - er way.






side.
 fell.

And though I move my world to be with him, _____
 But I was ev - er so much young-er then, _____

I was just a lit - tle care-less, may - be, I was so much young - er then,






still the gap be-tween us is too wide.
 now at least I know I know him

well. Was-n't it good?

I know I know him well.





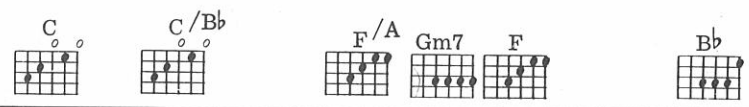
Was-n't he fine? _____ Is-n't it mad - ness he won't be mine?

Oh, so good! _____ Oh, so fine! _____ He won't be mine?



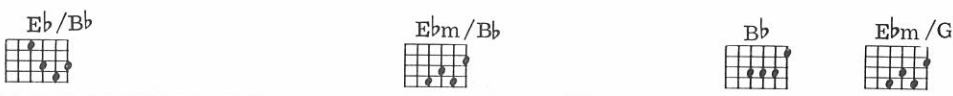


Did-n't I know _____ how it would go if I knew from the start



Wasn't it good? _____

_____ why am I fall - ing a - part? _____



Wasn't he fine? _____ He won't be mine? _____

Is-n't it mad - ness he won't be mine? _____ But



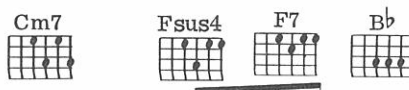
He needs his fan - ta - sy and

in the end he needs a lit-tle bit more than me, more _____ se - cu - ri - ty.



free - dom. It took time to un - der - stand him.

I know him so _____ well.



I know him so _____ well.

I know him so _____ well.

38 In The Air Tonight

Words & Music by Phil Collins

Moderato

mf 7.

1. I can feel it com - ing in the air to - night, — Oh Lord, —
 (2, 3) And I can feel it com - ing in the air to - night, — Oh Lord, —

And I've been waiting for this mo - ment for all my life, —
 Well I've been waiting for this mo - ment for all my life, —

al Coda ⊕

Oh, Lord, — Can you feel it com -
 Oh, Lord, — I can feel it com -

- ing in the air to - night, — Oh, Lord, — Oh, Lord, —
 - ing in the air to - night, — Oh, Lord, — Oh, Lord, —

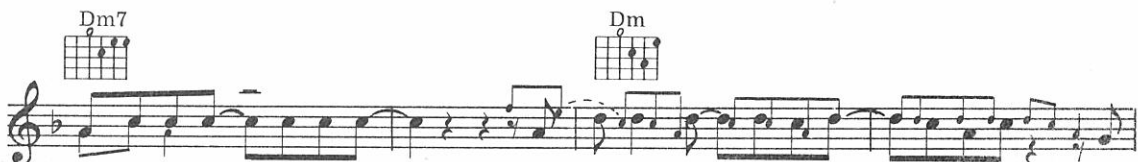
Well if
 Well, I re -



you told me— you were drown-ing, I would not lend— a hand.
mem-ber, I re - mem-ber, don't_ wor - ry, How could I



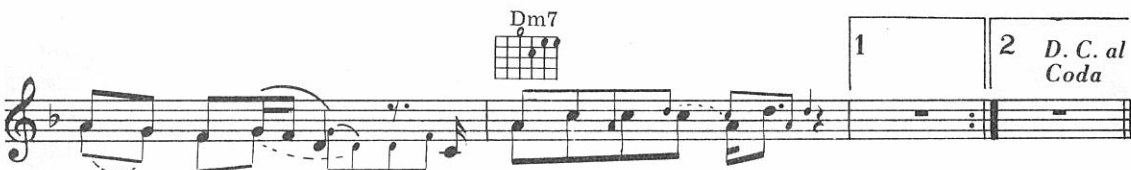
I've seen your face— be-fore, my— friend, But I don't
ev-er for - get it's the first — time— the last time— we



know if you know_ who I am, — Well, I was there,—and I saw— what you did, I
ev-er met. But I — know the reason why— you keep the silence up.



saw it with my own two eyes. — So you can wipe of that grin, I
No you don't fool me. The hurt doesn't show, but the



know where you've been, — It's all been a pack of lies.
pain — still grows, — it's no stran-ger to you — or me.

1 2 D. C. al Coda

CODA





I can feel it__ in the air ____ to-night Oh Lord, ____ Oh Lord, -





Well I've been waiting for this mo- ment for all my life, -





Oh Lord, ____ And I can feel it com-





- ing in the air to - night, ____ Oh Lord, ____





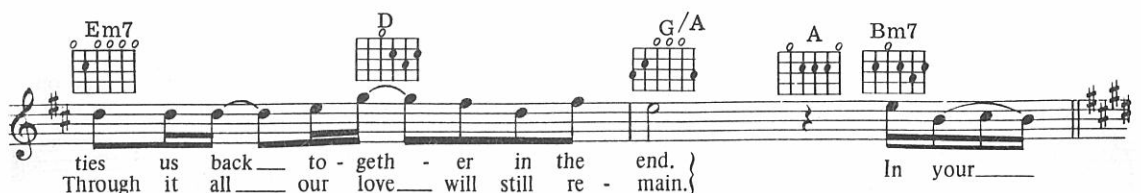
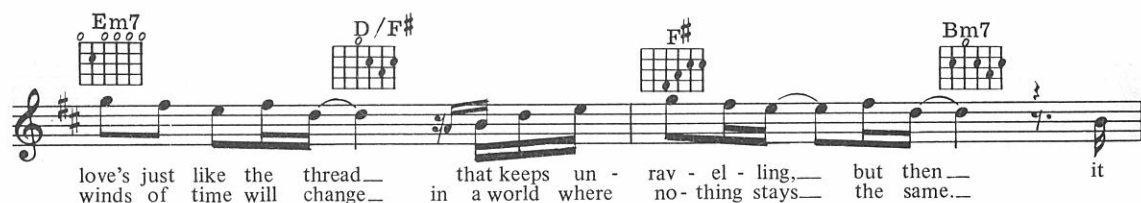
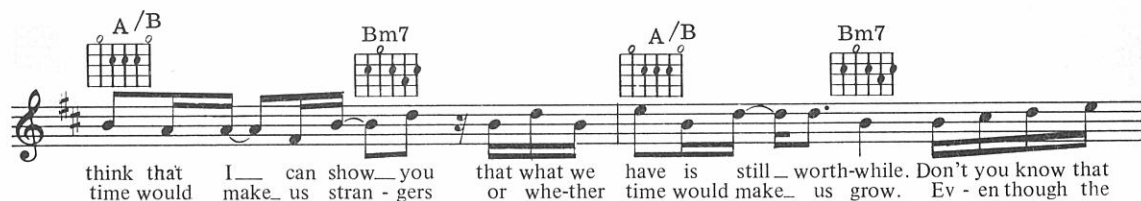
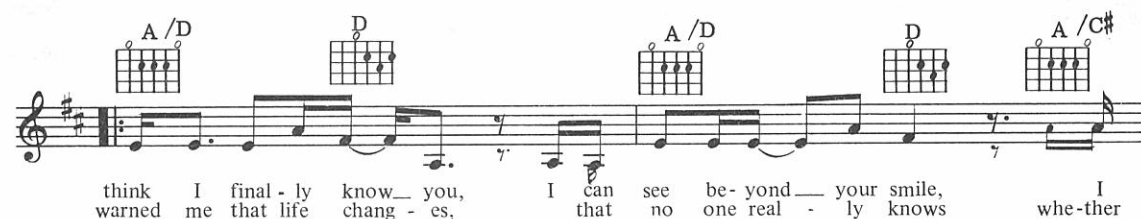
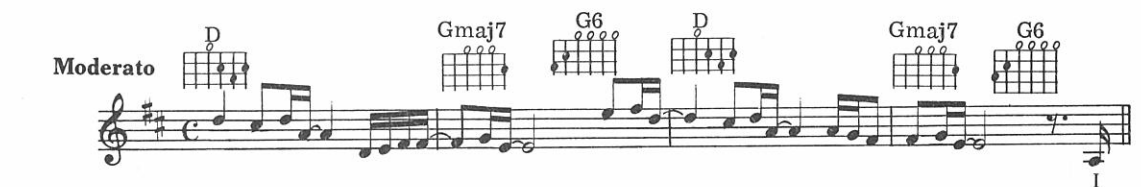

Well I've been waiting for this mo-ment for all my life, ____ Oh Lord. ____

fade on repeat

In Your Eyes

Words & Music by Dan Hill & Michael Masser

Moderato



© Copyright 1983 If Dreams Had Wings Music (50%).

© Copyright 1983 Almo Music Corporation/Prince Street Music (50%).

ATV Music Limited/Rondor Music (London) Limited, London for the UK and Eire.

All Rights Reserved. International Copyright Secured.

E G#m7 A A B7 E G#m7

eyes I can see my dream's re-flec-tions, in your eyes found the

A A Amaj7 E/G# F#m7 A/B B7/A

answers to my ques-tions, in your eyes I can see the rea-sons why our love's a -

G#m7 G#m7/C# C#7 C#m7/F#

live, in your eyes we're drift-ing safe-ly back to shore and I

A/B 1 E Amaj7 A6 G

think I've final-ly learned to love you more. You

2 E C#m7 F#m7 A/B B7/A G#m7

more. In your eyes I can see the rea-sons why our love's a - live, you and

G#m7 C#7 C#m7 F#m7

I, we're drift-ing safe-ly back to shore, I think I've fin-al-ly learned to love you

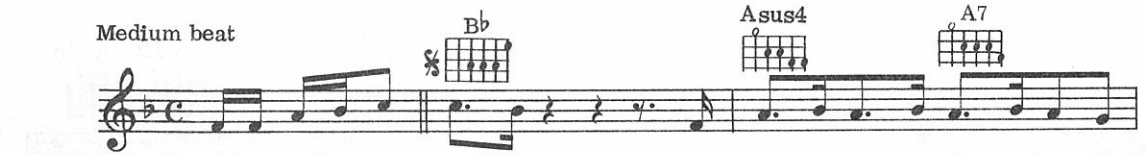
E Amaj7 B E B A B E

more.

I Should Have Known Better

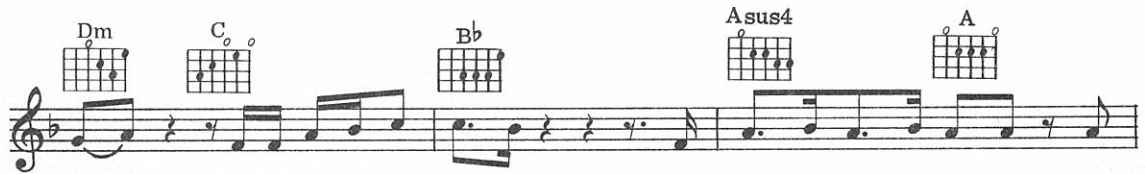
Words & Music by Jim Diamond & Graham Lyle

Medium beat



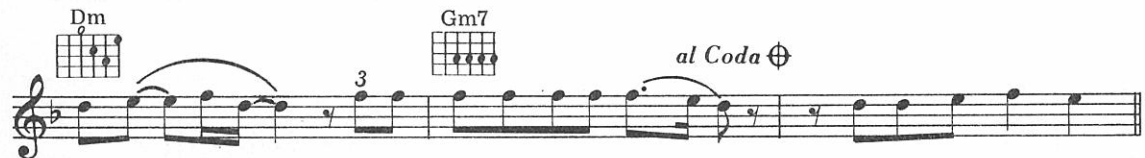
And I should have known bet-ter

to lie with one as beau-ti-ful as



you, Yeah I should have known better

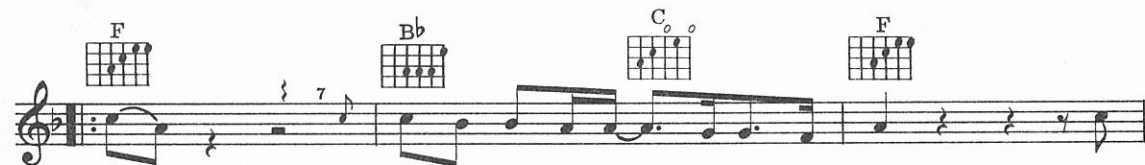
to take a chance on ev-er los-



ing you.

But I thought you'd un-der-stand; —

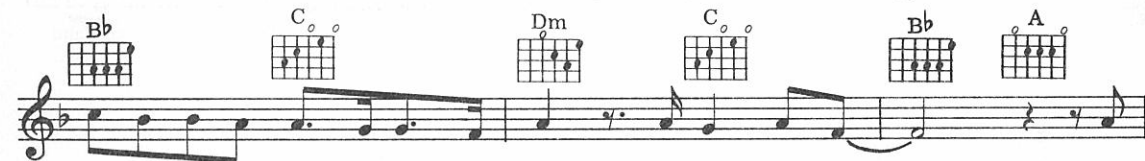
can you for-give me.



I
true —

I saw you walk-ing by the oth-er day.
I took our love for grant-ed all a-long,

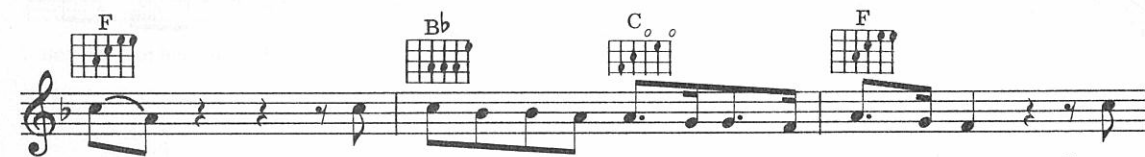
I
And



know that you saw me, you turned a-way,
try-ing to ex-plain where I went wrong,

and I was lost.
I just don't know.

You
I



see
cry,

I've nev-er loved no one as much as you,
But tears don't seem to help me car-ry on,

I've
And

fooled a-round__ but tell me now__ just who is hurt-ing who?__
now there is __ no chance you'll come_ back home, got too much pride._

*D. S. al
Coda*

CODA 

And I should have known

Can you for - give me?

I__ I I I I__ I I I I I__ should have known better__ I__ I I I I__ I I

The first system of the musical score for 'The Rose Tree' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note chord labeled 'F' (F major), represented by a guitar fretboard diagram with notes on the 1st, 2nd, 3rd, and 4th strings. The second measure contains a whole note chord labeled 'Bb' (B-flat major), also with a guitar fretboard diagram. The third measure contains a whole note chord labeled 'C' (C major), with a guitar fretboard diagram. The fourth measure contains a whole note chord labeled 'Bb' (B-flat major), with a guitar fretboard diagram. The fifth measure contains a whole note chord labeled 'C' (C major), with a guitar fretboard diagram. The system ends with a double bar line.

It's

La la la la la la la la I love you. La la la la la

Bb



la, yeah, And I should have known bet- ter to

lie with one as beaut - i - ful as you. _____

41

Into The Groove

Words & Music by Madonna Ciccone & Steve Bray

Moderato

Cm7 Abmaj7

Get in - to the groove, _ boy, you've got to prove _

Cm7 Abmaj7 Bb

— your love to me. — Yeah! —

Cm7 Bb Cm7 Abmaj7

Get up on your feet, — Yeah! Step to the beat, —

Cm7 Bb Cm7 Abmaj7 Bb

— boy, what will it be? —

Cm7 Gm7 Fm7 Gm7

Mu - sic can be — such a rev - e - la - tion.
know you in a spe - cial way. This does-n't

Cm7 Gm7 Fm7 Gm7 Cm7 Gm7

Danc-in' a - round - you feel the sweet sen - sa - tion. We might be lov - ers if the
hap - pen to me ev - 'ry day. Don't try to hide it. Love has

Fm7 Gm7 Cm7 Gm7 Fm7 Gm7

rhy - thm's right. I hope this feel-in' nev - er ends to - night. _ }
no dis - guise. I see the fi - re burn-in' in your eyes. _ }

Cm7 Gm7 Fm7 Gm7

On-ly when I'm danc-in' can I feel this free.____

Cm7 Gm7 Fm7 Gm7 Cm7 Gm7

At night I lock the doors and no one else can see.____ I'm tired of dancin' here all

Fm7 Gm7 Cm7 Gm7 Fm7 Gm7

by my - self.____ To-night I wan-na dance with some-one else.____

Cm7 Bb Cm7 Abmaj7 Cm7 Bb Cm7

Get in-to the groove,____ boy, you've got to prove____ your love to me,____

Abmaj7 Bb Cm7 Bb Cm7 Abmaj7

____ Yeah! Get up on your feet,____ yeah! Step to the beat____

Cm7 Bb Cm7 1 Abmaj7 Bb 2 Abmaj7 Bb

____ boy, what will it be?____ I'd like to ____

Bb Ab Bb

Live out your fan-ta-sy here with me. Just let the





mu - sic set you free. Touch my bod-y and move in





tight. Now I know you're mine. Now I





know you're mine. Now I know you're mine.





Now I know you're mine. Now I







know you're mine. Get in- to the groove, boy, you've got to prove.










— your love to me. — Get up on your feet,








— Yeah! Step to the beat, — boy, what will it be? —

D.S. and fade

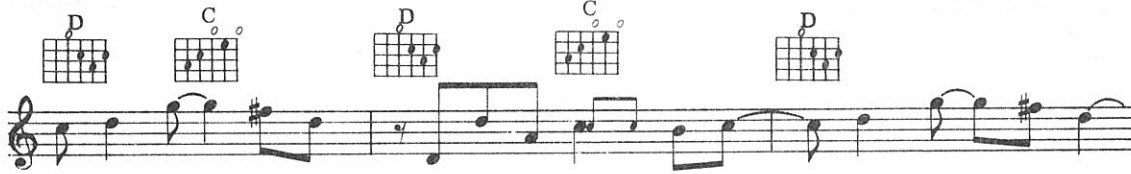
Is There Something I Should Know?

Words & Music by Duran Duran

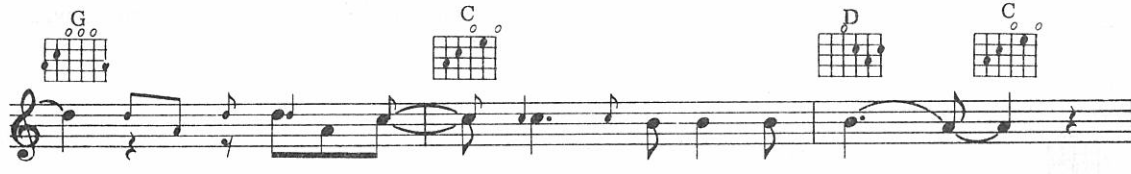
x4



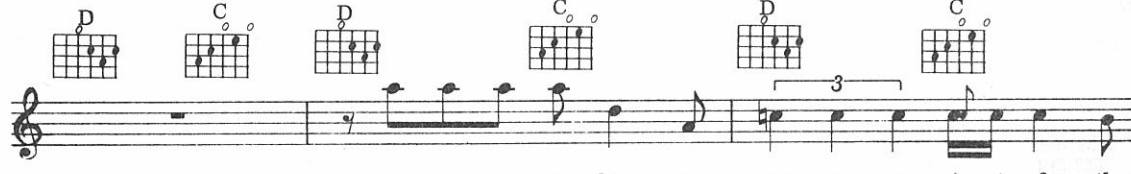
Please please tell me now, I made a break, I
Peo-ple stare and



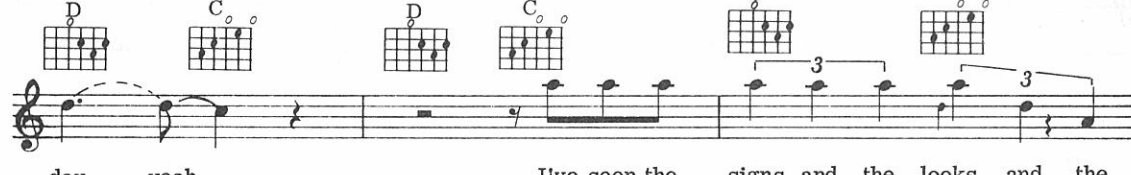
run out yes - ter-day, I tried to find my moun - tain hide - a - way,
cross the road from me, and jun-gle drums they all clear the way for me,



Can you read my mind, May-be next year, may-be no go.
Can you see in the snow.



I know you're watching me ev - er - y min-ute of the
And fie - ry de- mons all dance when you walk through that



day yeah, I've seen the signs and the looks and the
door, Don't say you're eas - y on me,

pic - tures, they give your name a - way, yeah. } There's a dream.
 you're a - bout as eas - y as a nu - cle - ar war. }

— that strings the road — with bro - ken glass for us to hold, —

— and I cut — so far — be - fore — I had to say, —

— Please please tell me now —

— is there some - thing I should know, — is there

some - thing I should say, — that would make you come my way. —

Gsus4 G G7 C

Do you feel _____ the same ___ 'cause you _____ don't let it show. _

D C D C

1 D C D C

2 Bsus4 C D

1.2. Esus4 Em

3 C

Gsus4 G

(1) Please please tell me now, _____ is there
 (2) Please please tell me now, _____ can you
 (3) Please please tell me now, _____ what it

Gsus4 G Gsus4

some-thing I should know, _____ is there some-thing I should say, _
 see what makes me blow, _____ can you see how much I die, _
 takes to make you show, _____ is there some-thing I should know, _

G Gsus4 G

that would make you come my way. _____
 ev - 'ry time it pass-es by. _____
 is there some-thing I should say. _____

Repeat to fade

I Won't Let The Sun Go Down On Me

Words & Music by Nik Kershaw

Moderato 

mf For - ty winks in the lob - by, make mine a G. and T.
Moth - er na - ture is - n't in it, three hun - dred mil - lion years.

Then to our fav - 'rite hob - by search - ing for an en - e - my.
Good - bye in just a min - ute, gone for ev - er, no more tears.

Here in our pa - per hou - ses, stretch - ing for miles and miles.
Pin - ball man, pow - er glut - ton, vac - uum in - side his head.

Old men in strip - ey trou - sers rule the world with plas - tic smiles.
Fore - fin - ger on the but - ton, Is he blue or is he red.



Good or — bad, like it or — not,
Break your — si - lence if you — would be -

B $\flat$ A E

It's the on - ly world we've got. } I Won't Let The Sun Go
 fore the sun goes down for good.

F $\sharp$ m D A E F $\sharp$ m D

Down On Me, I won't let the sun go down. I

A E F $\sharp$ m D A E

Won't Let The Sun Go Down On Me, I won't let the sun go

1 F $\sharp$ m Dmaj7 Esus4

down.

2 F $\sharp$ m D E D

down. I Won't Let The Sun Go Down On Me, I

B G

won't let the sun go down. I

D. S. to fade

44 January, February

Words & Music by Alan Tarney

Moderately

You Wake just up I say the things you want to hear,
I tell my-self, but I don't ev - en hear,

and like one a fool more I be - lieved ev - 'ry-thing was
night, an - oth - er day, an-oth - er

clear year. but (1) now I feel so dis - tant, I don't know what to
It (2-3) does-n't seem to mat - ter 'cos you don't seem to

say, the things I thought im - por - tant are just an-oth - er day, and
care if on - ly there was some way out, a way to an - y - where. 'Cos

you and I are miles and miles a - part you got me on the

road to one more broken heart.

Chords: A^b, E^b, B^b

CHORUS

Jan - u - ar - y, Feb - ru - a - ry, I don't un - der -

Chords: B^b, F, B^b

- stand why it is you say you're leav - ing, then you turn a - round, you

Chords: F, B^b

won't set - tle down, you've got both feet off the ground.

Chords: Dm, Gm, Dm, B^b

To Coda

Jan - u - ar - y, Feb - ru - ar - y don't you come a - round.

Chords: F, B^b, A^b maj7

1

2 D.S. al Coda

It

CODA

Jan - u - ar - y, Feb - ru - ar - y don't you come a - round.

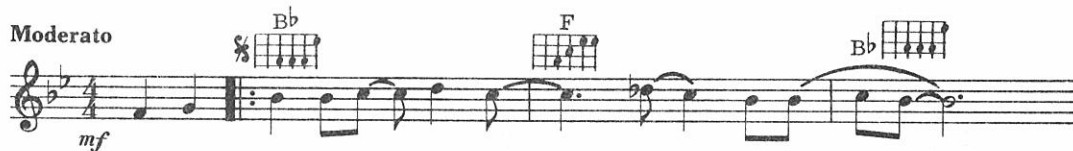
Chords: F, B^b

(Repeat to Fade)

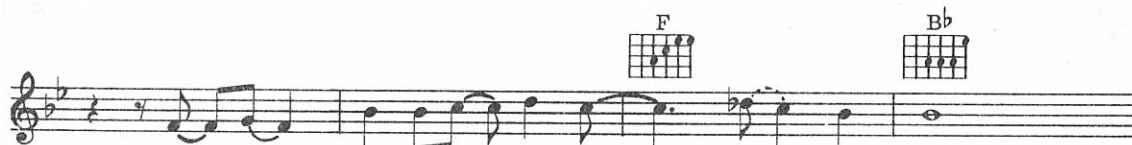
Karma Chameleon

Words & Music by O'Dowd, Moss, Hay, Craig & Pickett

Moderato



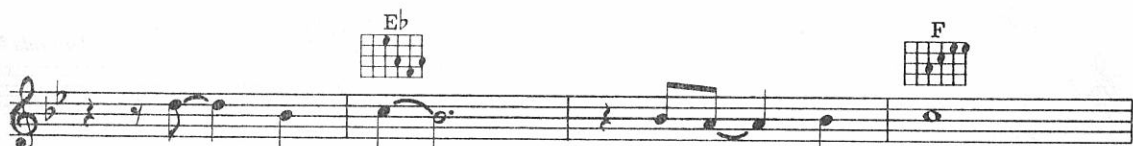
mf De- sert lov- ing in_ your eyes_ all_ the way._
2. Hear your wick- ed words_ ev - 'ry day._



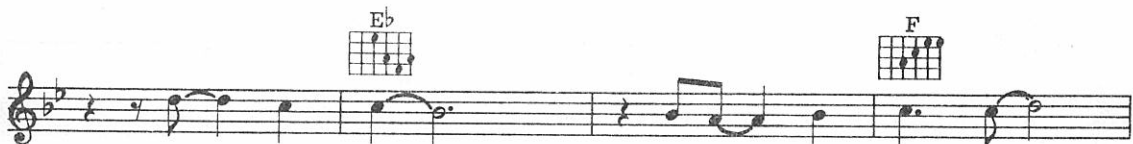
If_ I_ lis- ten to_ your lies_ would_ you say.
And_ you_ used to be_ so sweet_ I heard you say.



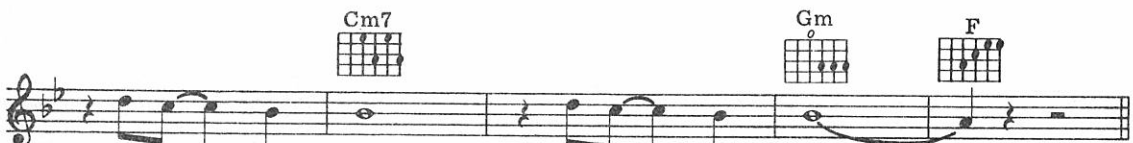
I'm_ a man with- out_ con - vic - tion,_
That_ my love was an_ a - ddic - tion,_



I'm_ a man_ who does - n't know,
When we cling_ our love_ is strong,

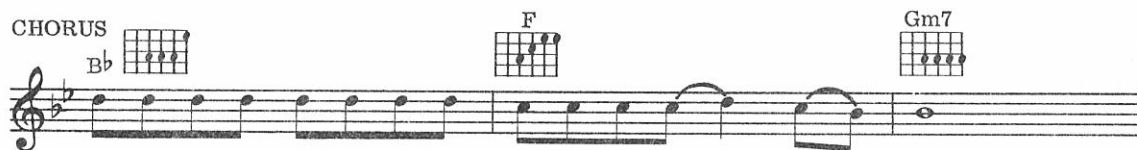


How_ to sell_ a con - tra - dic - tion,_
When_ you go_ you're gone for - ev - er,_

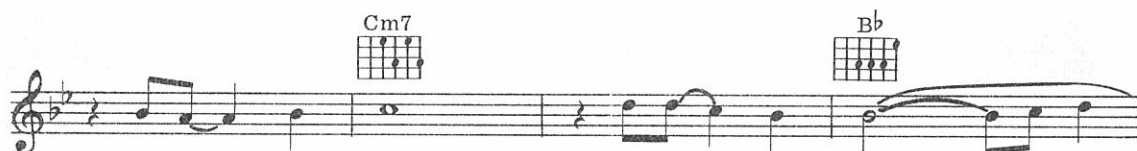


You come_ and go,
You string_ a - long,
You come_ and go,
You string_ a - long.

CHORUS



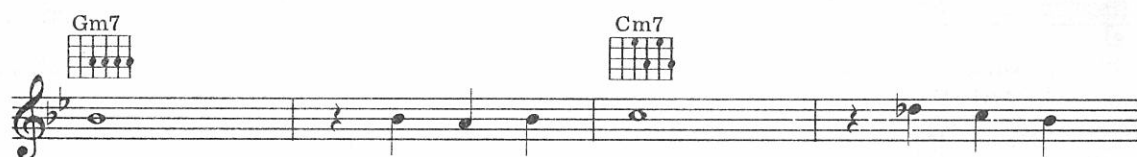
Kar-ma kar-ma kar-ma kar-ma kar-ma cha-me - le - on,



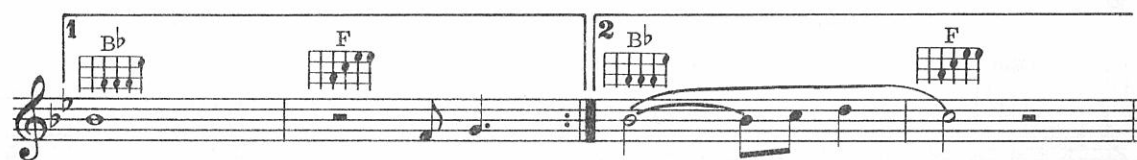
You come— and go, You come— and go, —



— Lov-ing would be ea-sy if your col-ours were like — my —



dream, Red gold and green, Red gold and



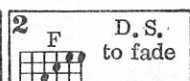
green. 2. Did-n't green, —



Ev - 'ry day — is like sur-vi - val, —



You're my lov - er, — Not— my ri - val. val.



46 Ladies Night

Words & Music by George Brown & Kool & The Gang

Moderate disco beat

mf Oh yes, it's Lad - ies Night, And the feel-in's right. Oh yes, it's

Lad - ies Night. Oh what a night! Oh yes, it's

1. Girl, y - all got one, A night that's special ev-'ry-where..
2. (See additional lyrics)

From New York to Hol - ly - wood, -

It's Ladies Night, - And girl the feelin's good, Oh yes, it's me tonight, ma-ma. If you

(Bridge) hear an-y noise, - It ain't the boys; - It's Ladies Night, - uh

huh. Gon-na step out, Ladies Night, - Steppin' out, Lad-ies Night. -

Chorus $C\sharp m7$ $C\sharp m6$

al Coda 1.3.5. $C\sharp m6$ 2.4. $C\sharp m6$

$C\sharp m7$ $C\sharp m6$ $C\sharp m7$

$C\sharp m6$ $C\sharp m7$ $C\sharp m6$

$C\sharp m7$ 1 $C\sharp m6$ D. S. 2 $C\sharp m6$

$C\sharp m7$ $C\sharp m6$ $C\sharp m7$

$C\sharp m6$ $C\sharp m7$ $C\sharp m6$

C#m7 *C#m6* *D. S. al Coda*

Gon-na step out, Lad-ies Night, Steppin' out, Lad -ies Night. Oh yes, it's

CODA *C#m6* *Am7* *Bm7* *Em7*

Oh dis-co lights your name will be seen. —

Am7 *Bm7* *Em7* *Am7*

You canful-fill all your dreams. — Par-ty here, — par-ty there, —

Bm7 *Em7* *Am7* *Bm7* *Em7*

ev-'ry-where, — this is your night — ba-by, — you've got to be there. —

Cm7 *Dm7* *Gm7*

This is your night to - night; Ev-'ry - thing's gon- na be al - right.

Cm7 *Dm7* *Gm7* *Repeat and fade*

This is your night to - night; Ev-'ry- thing's gon-na be al - right.

Verse 2:

Romantic lady, single baby, m.m.,
Sophisticated mama.
Come on, you disco lady, yeah,
Stay with me tonight, mama.

(To Bridge:)

Lady Love Me (One More Time)

Words & Music by James Newton Howard & David Paich

Moderato

F#m C# Em7 A7

mf If you're ask - ing me to say liv - ing life with -
Yes, I'm ask - ing you to stay, re - mem - ber - ing it

(3^o time instrumental)

Dmaj7 G#7 C# F#m C#

out you girl — is al - right. And if you real - ly want to
used to be — so right. If you're ask - ing for the

Em7 A7 Dmaj7 G#7 C#

know, I'd have to say it's dan - ger - ous _ to my mind. (Vocal each time)
truth, I'd have to say I won't be - lieve _ it's good - night.

F#m E G#m7 C#7 A Bm7 A Bm7

So be - fore _ you turn and walk a - way just let me _ love you _

C#m7 F#m A Bm7 A Bm7 G

one more _ time, _ feel your _ heart beat _ close to _ mine. _

al Coda ⊕

A Bm7 A Bm7 C#m F#m E Dmaj7

Let me _ love you _ all the _ time _ ba - by love me. _
Lad - y _ love me _ all the _ time _ la - dy love me. _

F#m E Dmaj7

1 E 2 E

D. C. al Coda

CODA

A Bm7 A Bm7 C#m F#m

La - dy love me all the time.

A Bm7 A Bm7 G C Dm7 C Dm7

Love me la - dy all the time. Let me love you

Em Am C Dm7 C Dm7 Bb

one more time, Hold me closer, now you're mine.

C Dm7 C Dm7 Em Am G F

La - dy love me one last time, la - dy love me.

Am G F Am G F E F

Oh, love me la - dy.

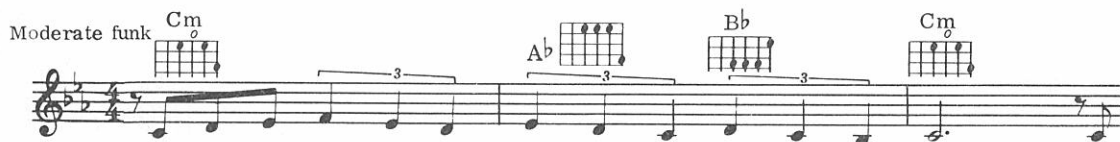
Bm7⁵ Am G E E7⁹

D. S. & fade

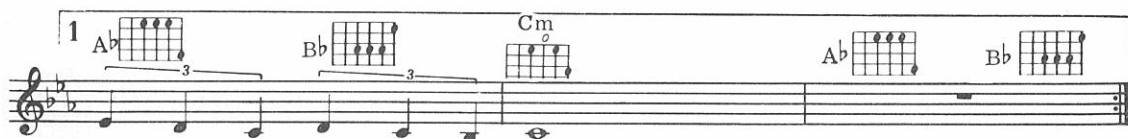
So be-fore you turn and walk a - way, just

Let The Music Play

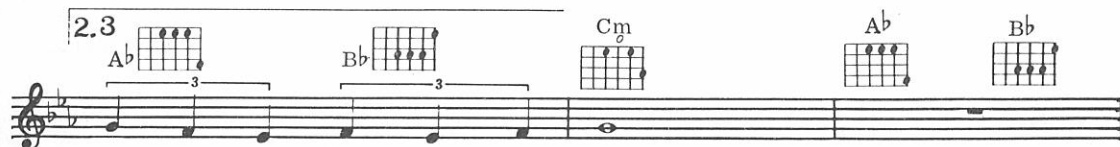
Words & Music by Ed Chisolm & Chris Barbosa



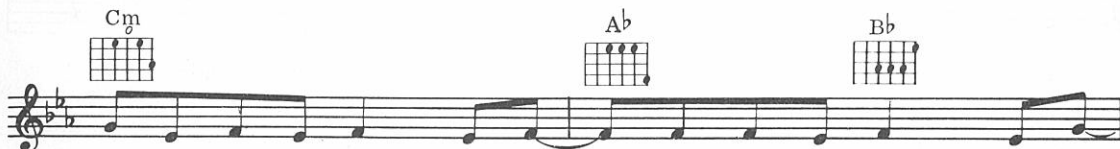
1. We start-ed danc - ing and love put us in - to a groove, as
 2. The mu - sic played while our bod - ies dis - played through the dance that
 3. (See additional lyrics)



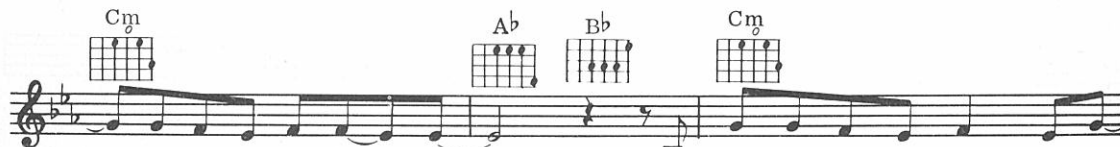
soon as we start - ed to move.



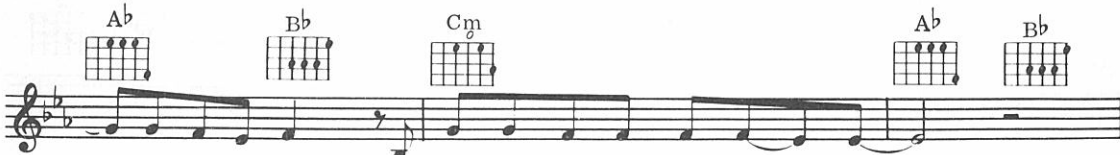
love picked us out for ro - mance.



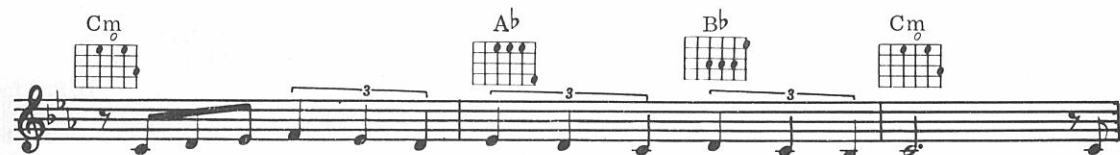
I thought it was clear the plan — was we would share this feel -



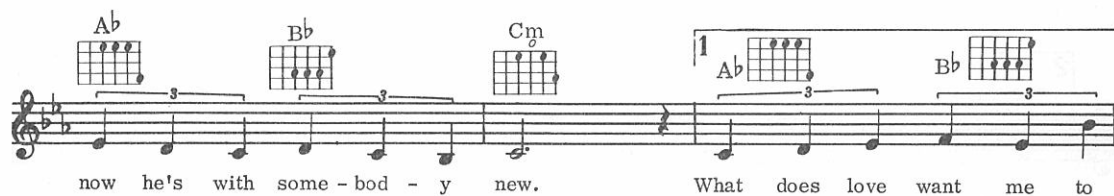
- ing just be-tween our - selves. — But when the mu - sic changed, the plan —

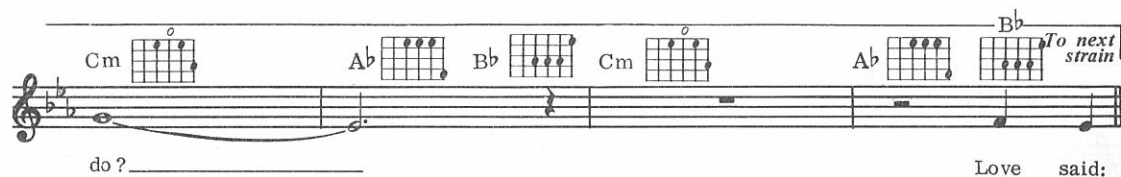


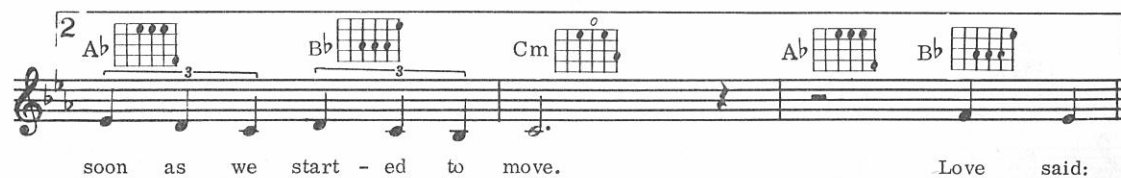
— was re - ar - ranged; he went to dance with some-one — else. —

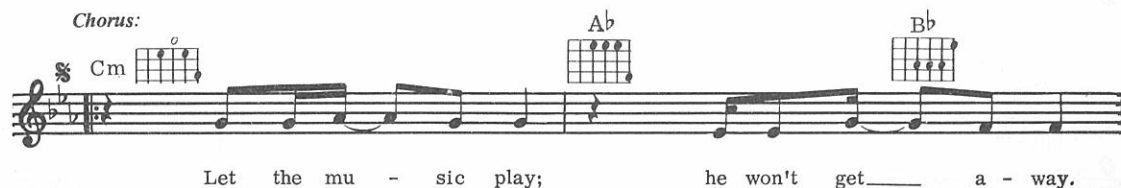


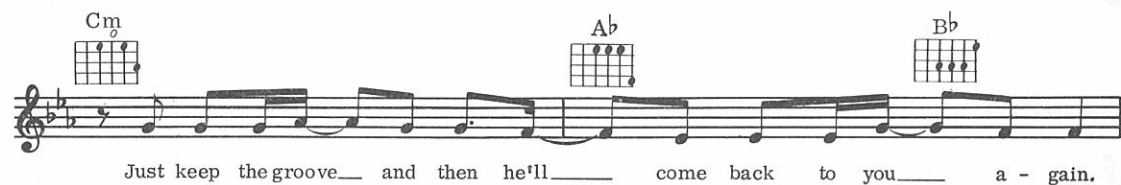
We start - ed danc - ing, and love put us in - to a groove. But

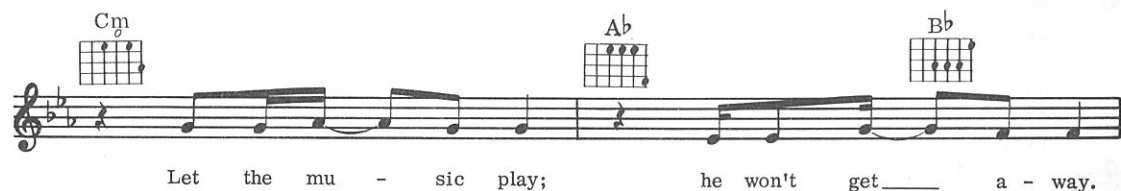


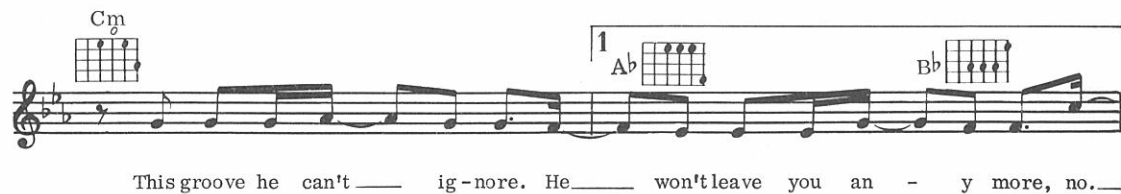


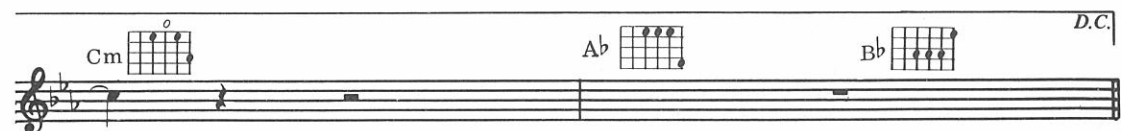


Chorus:










2 Ab Bb Cm

— won't leave you an - y more, no. —

To next strain 3,4 etc. Repeat ad lib and fade Cm

— won't leave you an - y more.

Ab Bb Cm Ab Bb

Cm Ab Bb

He tried pre - tend - ing a dance is just a dance, but I

Cm Ab Bb Cm

see he's danc - ing his way back to me; he's

Ab Bb Cm Ab Bb D.S. %

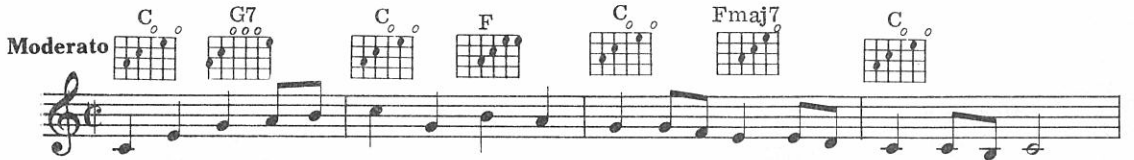
danc - ing his way back to me. Love said:

Verse 3:

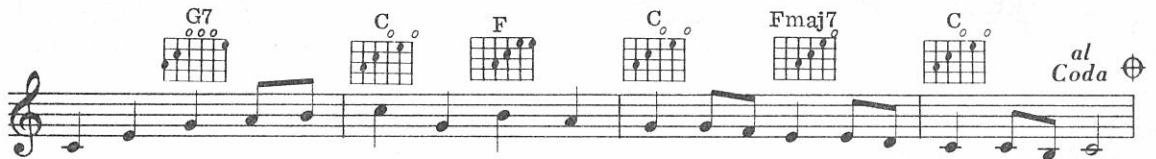
He tried pretending a dance is just a dance, but I see
 He's dancing his way back to me.
 Guess he's discovered
 We are truly lovers;
 Magic from the very start. 'Cause
 Love just kept me groovin', and
 He felt me movin'
 Even though we danced apart.
 So we started dancing and love put us back in the groove
 As soon as we started to move,
 As soon as we started to move. (To Chorus:)

Little April Shower

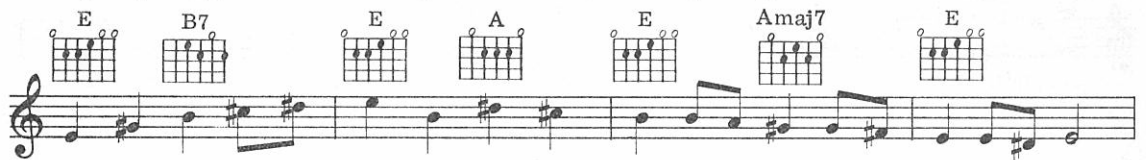
Words by Larry Morey
Music by Frank Churchill



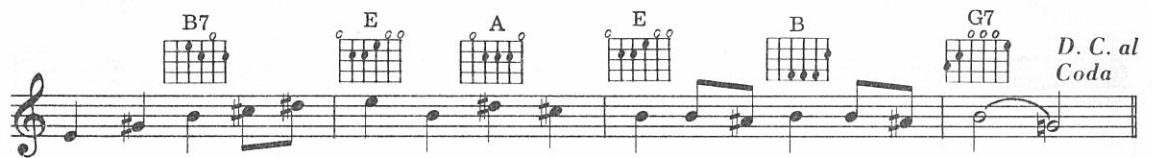
Drip drip drop, Lit-tle A - pril Show - er, beat-ing a tune as you fall all a-round.
Drip drip drop, Lit-tle A - pril Show - er, beat-ing a tune ev-'ry - where that you fall.



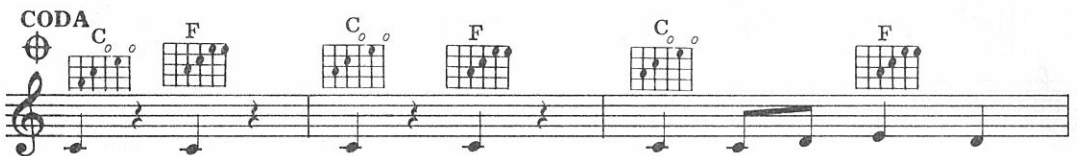
Drip drip drop, Lit-tle A - pril Show - er, what can compare with your beau-ti-ful sound.
Drip drip drop, Lit-tle A - pril Show - er, I'm get-ting wet and I don't care at all.



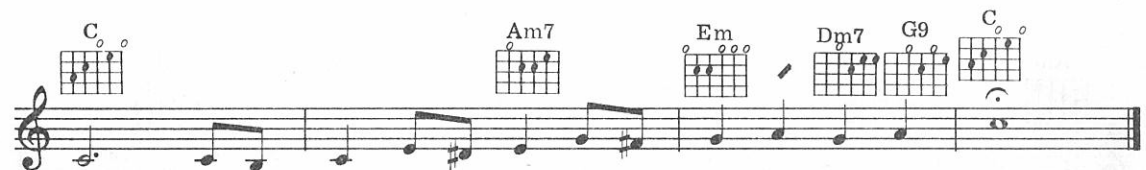
Drip drip drop, when the sky is cloud - y, your pret-ty mu-sic can bright-en the day.



Drip drip drop, when the sun says "How- dy", you say "Good-bye" right a - way. —



Drip! Drop! Drip! Drop! I'll nev - er be a -



fraid of a good lit - tle gay lit - tle A - pril ser - e - nade.

50 Love And Pride

Words & Music by P. King & M. Roberts

Moderato

The musical score is written on a single staff in treble clef. It includes guitar chords (Dm, G, Am, C) and lyrics. The tempo is marked 'Moderato'. The lyrics are: 'That's what my heart yearns for now. Love and pride. That's what my heart yearns for now. Love and pride. Start your journey Know-ing, sens-ing ear - ly or may - be lat - er see - ing eat - ing, sleep - ing (get your boots on) (that's just be - ing)'.

That's what my heart yearns for now. Love and

pride. That's what my heart yearns for

now love and pride.

Start your journey Know-ing, sens-ing

ear - ly or may - be lat - er see - ing eat - ing, sleep - ing (get your boots on) (that's just be - ing)








look for rain - bows — it's clou - dy, take your hair - dryer, blow
 touch - ing, test - ing — lov - ing, want - ing and tak - ing more








them all a - way. } In you I've found a sto - ry I want — to keep hear - ing, in
 love and more a pride.








you I see all col - ours not just — black or white. In you I find a rea - son and hope.









— for all dream - ers, you are my fill, you're my sup - ply of love and pride. —








That's what my — heart — yearns for — now. — Love and —








— pride. — That's what my — heart — yearns for —









now — love and — pride. — — pride.

51 More Than I Can Say

Words & Music by Sonny Curtis & Jerry Allison

Moderato

mf Oh! ___ Oh! ___ Yea! ___ Yea! ___ Love you More Than I Can

Say, ___ I'll love you twice as much to - mor-row. ___ Oh!

Oh! Love You More Than I Can Say. ___ Oh! ___ Oh! ___ Yea! ___

Yea! ___ Miss you ev - 'ry sin - gle day. ___

___ Why must my life be filled with sor-row. ___ Oh! Oh! Love You More Than I Can



 Say. _____ Don't you know I love you so, _____



 _____ Tell me please I want to know. _____ Do you mean to make me



 cry? _____ Am I just an - oth - er guy? _____



 _____ Oh! _____ Oh! _____ Yea! _____ Yea! _____ Love you More Than I Can



 Say, _____ I'll love you twice as much to - mor - row. _____ Oh!

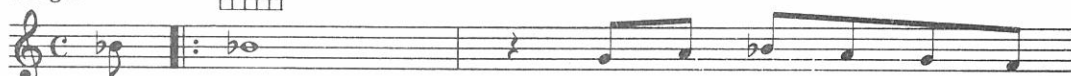


 Oh! Love You More Than I Can Say. _____

52 Lucille

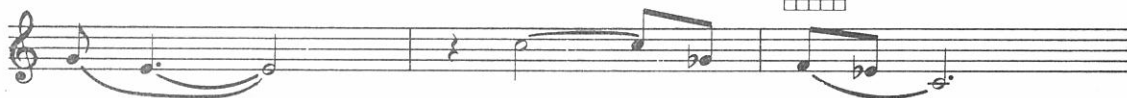
Words & Music by Albert Collins and Richard Penniman

Medium
boogie



f Lu - cille,
cille,
cille,

Won't you do your sis - ter's
Please come back where you be -
Ba - by sat - is - fy my



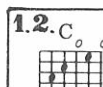
will? _____
long. _____
heart. _____

Oh, _____ Lu - cille, _____
Oh, _____ Lu - cille, _____
Oh, _____ Lu - cille, _____



Won't you do your sis - ter's will? _____
Please come back where you be - long. _____
Ba - by, sat - is - fy my heart. _____

Well, you
I been
I



ran a - way and left,
good to you ba - by,
slaved for you, ba - by,

I _____ love you still _____
Please don't leave me a - lone. _____
And gave you such a won - der - ful start. _



Lu -
Lu -

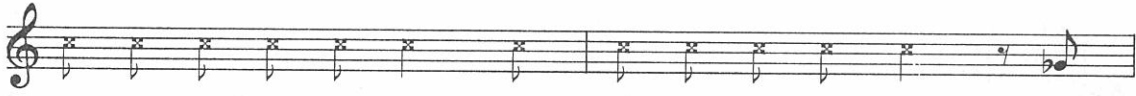
Spoken

I

C₀




woke up this morn - ing, Lu - cille was not in sight. I



asked her friends a - bout her, But all their lips were tight. Lu -

F7





cille, _____ Please come back where you be - long, _____

G7



F7




I been good to you ba - by, Please don't leave me a - lone -

C₀




(instrumental)

Merry Christmas Everybody

Words & Music by Neville Holder & James Lea

Medium shuffle

mf Are you hang - ing up a stock - ing on your wall? -
 - ing for the fam - 'ly to ar - rive? -
 - ing up a stock - ing on your wall? -

It's the time that ev - 'ry San - ta has a ball -
 Are you sure you got the room to spare in - side? -
 Are you hop - ing that the snow will start to fall? -

Does he ride a red - nosed rein - deer? Does a ton -
 Does your gran - ny al - ways tell ya that the old -
 Do you ride on down the hill - side in a bug -

up on his sleigh? Do the fair - ies keep him so -
 songs are the best? Then she's up and rock 'n' roll -
 gy you have made? When you land up - on your head -

al Coda $\oplus$

f

ber for a day? } So hear it
 in' with the best! }
 then you bin slayed! }

is, Mer - ry Christ - mas, Ev - 'ry - bo - dy's hav - ing fun, -

D7 G Bm7

Look to the fu - ture now, — It's

Bb D7 1

on - ly just be - gun. —

Are you wait-

2 INTERLUDE Dm Bb

What will your dad-dy do — when he sees your mam-

Dm Bb C D7 D. S. al Coda

ma kis-sin' San - ta Claus? Ah ah! —

Are you hang-

CODA G Bm7 Bb

is, Mer-ry Christ - mas, Ev-'ry - bo - dy's hav-ing fun. —

D7 G Bm7

Look to the fu - ture now, — It's

1 Bb D

on - ly just be - gun. —

So here it

2 Bb D

on - ly just be - gun. —

54

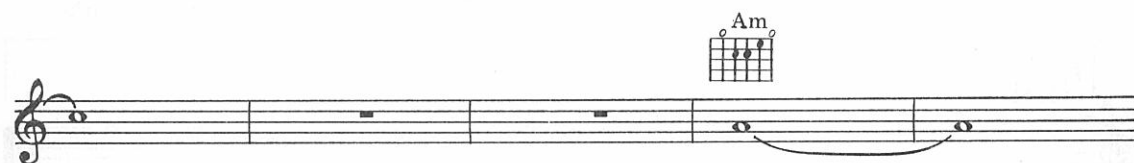
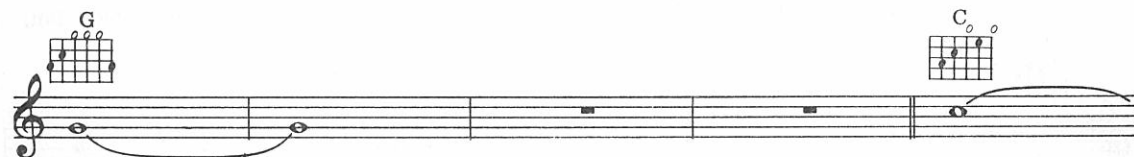
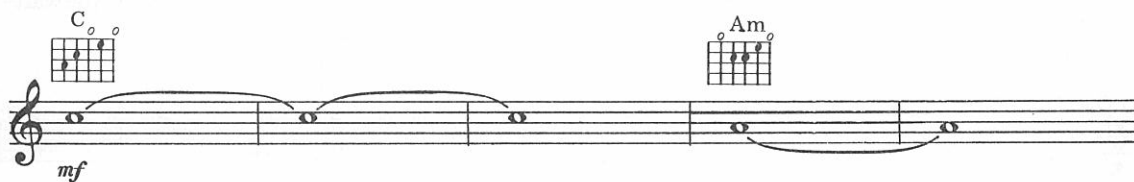
Miami Vice

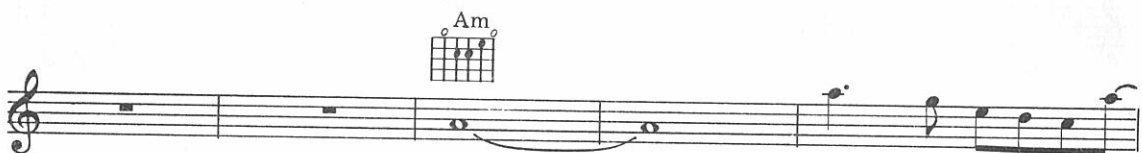
(Theme from 'Miami Vice')

By Jan Hammer

Moderato

(Pistol shot sound)





55 Money For Nothing

Words & Music by Mark Knopfler & Sting

Medium rock ♩ = 138

1. Look at them yo-yo's that's the way to do it
 5.(%) I shoulda learned to play the gui-tar
 7.(%%) Look at them yo-yo's that's the way to do it

I play the gui-tar on the M. T. V. that ain't work-in' that's
 I shoulda learned to play them drums look at that she got it
 play the gui-tar on the M.. T. V. that ain't work-in' that's..

— the way to do it mon-ey for noth-in' and chicks for free.
 stickin' in the camera man we could have some fun.
 — the way you do it money for noth-in' and chicks for free.

2. That ain't work-in' that's the way you do it lem-me tell ya them—
 3. See that little faggot with the ear-ring and the make up yeah buddy that's
 4. INSTR. to Chorus
 6.(%) And he's up there he's making Hawaiian noises bangin' on the bongos like a

B $\flat$ C $\circ$ Gm7

guys ain't dumb— his own hair chimpanzee that ain't workin' may - be get a blis - ter on your lit - tle fin - ger that lit - tle fag - got got his own jet air plane that's the way you do it

F Gm7 CHORUS E $\flat$

may - be get a blis - ter on your thumb. that little faggot he's a millionaire. money for nothin' and chicks for free. We got - ta in - stal

B $\flat$ E $\flat$ F Gm7

mi-cro-wave ov-ens cust-om kit-chen de - liv-er-ies we got-ta move these

C $\circ$ D E To Coda I

re-friger-a - tors we got- ta move these co-lour T - V's.

D.% al Coda I CODA I E D.% al Coda II CODA II Gm7

mo-ney for noth-in'

C $\circ$ Gm7 B $\flat$ C $\circ$ Gm7

chicks for free mo - ney for noth-in'

F Gm7 Ad lib to FADE.

and chicks for free.

56

Never Gonna Let You Go

Words by Cynthia Weil

Music by Barry Mann

Moderato

Gm7 **Cm7** **F7**

mf

I was as wrong — as I — could — be — to let you get —
 Look-ing back now, — it seems — so — clear, — I had it all —

Bb **Eb** **Bb**

— a — way — from — me; — I'll re — gret that — move — for as
 — when you — were — here; — Oh you gave it — all — and I

Ab **Eb** **F** **Em7**

long as I'm liv — ing. — But now that I've come —
 took it for grant — ed. — But if there's some feel —

Am7 **D** **D7** **G**

— to see — the light, — all I wan-na do — is make — things —
 ing left — in you, — some flick-er of love — that still — shines

C **G** **C**

right, so just say the word — and tell me that I'm — for — giv —
 through, let's talk it out, — let's talk a — bout sec — ond chanc —

D **Bbmaj7** **F**

en. You and me, — we're gon — na be bet-ter
 es, Wait and see, — it's gon — na be sweet-er

© Copyright 1982 Mann and Weil Songs Incorporated.

Administered by ATV Music, under licence to

SBK Songs Limited, 3-5 Rathbone Place, London W1 for the UK and Eire.

All Rights Reserved. International Copyright Secured.






than we were be-fore. _____ I loved you then, — but now I —
 than it was be-fore. _____ I gave some then, — but now I —





— in- tend — to op - en up — and love you ev - en more; —
 — in- tend — to ded - i - cate — my - self to giv - ing more; —







_____ { This time you can be sure —





_____ I'm nev-er gon-na let you go, _____ I'm gon - na hold —






— you in my arms for ev - er; gon-na try — and make up for the times






_____ I hurt you so. _____ Gon - na

F#m7 Bm7 E E7

hold your bo- dy close to mine, — from this day on — we're gon- na be to- geth-

A D E

er. Oh, I swear, this time — I'm nev- er gon- na let you go. —

F# Ebm Ebm7

(instrumental)

Ab Db Bbm F#m Abm7

Gb Cb F#sus4 Bb7

Bb Eb Abmaj7

Oh, — So if you'll just say — you

G Em7 Am7

want me to, I'm nev- er gon- na let you go, — I'm gon - na hold -

D D7 G C

— you in my arms for ev - er; gon- na try — and make up for the times.

F#7 B A B

I hurt you so. Gon - na

Fm7 Bbm7 Eb Eb7

hold your bod-y close to mine, from this day on we're gon-na be to - geth-

Ab Db Eb

er, Oh, I swear, this time I'm nev-er gon-na let you go.

F Eb F Bbm7 Ebm7

Nev-er gon-na let you go,

Ab Ab7 Db Gb

hold you in my arms for - ev - er, gon-na try and make up for the times-

C7⁵ F Eb F Bbm7

I hurt you so. Hold your bo-dy close to mine,-

Ebm7 Ab Ab7 Db

Oh, we're gon-na be to - geth - er, Oh, I

Gb Ab Bb

swear, this time I'm nev-er gon-na let you go.

Repeat to fade.

57 Nightshift

Words & Music by
Dennis Lambert, Franne Golde & Walter Orange

Moderato

mf Mar-vin, he was a friend of mine.
Jack-ie, hey what you do -in' now.

And he could sing a song— his heart in
It seems like yes -ter-day— when we were

ev - 'ry line. — Mar- vin, sang of the
work - ing out. — Jack-ie, you set the

joy and pain. — He op- ened up our minds, —
world on fire. — You came and gift - ed us, —

And I still can hear him say, — Oh,
Your love — it lift- ed — us, — high - er — and high - er, —

talk to me, so you can — see what's go - ing on. — }
keep it up, and we'll be — there at your side. — }

Fm Bbm7 Dbmaj7

Say you will sing your songs for ev-er-more,

Ab Fm Db

Gon-na be some sweet sounds com-ing down on the

Eb Db

Night-shift, I bet you're sing-ing proud, oh, I bet you

Ab Eb7 Ab

pull a crowd; Gon-na be a long night, It's gon-na be

Fm Db Eb

al - right on the Night-shift, You've found an-

Db Eb 1 Ab

oth-er home, I know you're not a-lone on the Night-shift.

Fm Db Eb

You've found an - oth-er home, I know you're not a-lone on the

Ab Fm Db Eb Fm D. S. to fade

Night-shift,

Night-shift, Gon-na be some

58 One More Night

Words & Music by Phil Collins

Moderately slow

Chord progressions for guitar:

B $\flat$ Eb B $\flat$ B $\flat$ /D Eb

B $\flat$ Eb B $\flat$ B $\flat$ /D Eb

A $\flat$ Eb/B $\flat$ Fm

Eb A $\flat$ 4fr. Eb/B $\flat$ 4fr. Fm7

Eb A $\flat$ 4fr. Eb/B $\flat$ 4fr. Fm7

Eb A $\flat$ 4fr. Eb/B $\flat$ 4fr. Fm7

To Coda

Lyrics:

One more night. —

One more night. —

I've been try - ing oh — so long — to
 I've been sit - ting here. so long. —
 I know there'll nev - er be — a time — you'll ev - er

let you — know, — let you know — how — I feel. —
 wast - ing — time. — just star - ing at — the phone. —
 feel the — same. — And I know it's on - ly words. —

And if I stum - ble or if I fall, — just
 And I was won - d'ring should I call — you,
 But if you change — your mind, — you

help me — back — so I can make you see. —
 then I — thought — may - be you're not a — lone. —
 know that I'll be here, and may - be we both can learn. —

B $\flat$ Eb B $\flat$ B $\flat$ /D $\flat$ Eb

Please_ give me one more night._ Give me one more night, _

B $\flat$ Eb Fm7 Fm9 B $\flat$

_ one more night, _ 'cause I can't_ wait for-ev - er.

Eb B $\flat$ B $\flat$ /D $\flat$ Eb

Give me just one more night, _ just one more night, _

B $\flat$ Eb

_ oh, _ one more night, _ 'cause I can't_

Fm7 Fm9 B $\flat$ 1. 2.

wait for - ev - er. Give me

Eb B $\flat$ B $\flat$ /D $\flat$ Eb

one _ more night. _ Give me just one more night, _

B $\flat$ Eb

_ one more night _ 'cause I _

Fm7 Fm9 B $\flat$ Cm7 3fr. Eb/D $\flat$ x

_ can't wait _ for - ev - er. _ Like a riv -

er to the sea, I will al - ways be with

Cm7 3fr. Db/Eb

you. And if you sail a - way, I will fol -

Cm7 3fr. Eb/Db Cm7 3fr. Eb/Db

low you. Give me one more night...

Bb Eb

Give me just one more night, oh,

Bb Bb/D Eb

one more night, 'cause I can't wait for-ev - er.

Bb Eb Fm7 Fm9 Bb D.S. al Coda

Coda

Give me just a one more night. Give me just a

Bb Eb

one more night, one more night..

Bb Bb/D Eb Bb Eb

'cause I can't wait for-ev - er. Give me just a

Fm7 Fm9 Bb 1. 2. D.S. (instrumental) and fade

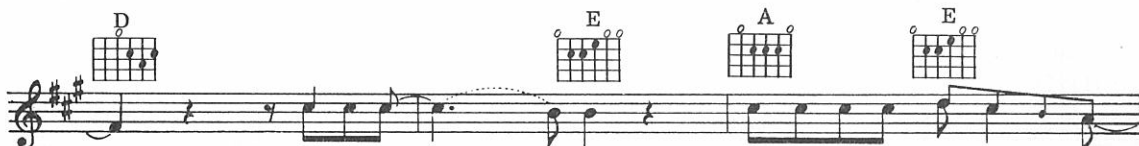
59 Only You

Words & Music by Vincent Clarke

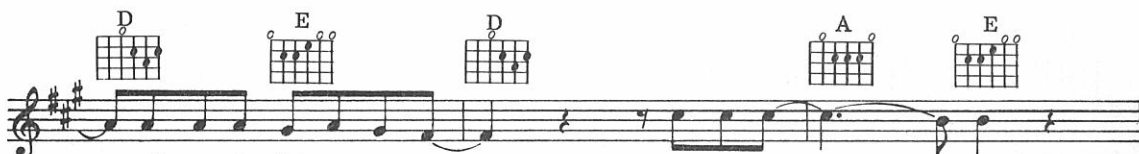
Moderato



1. Look - ing from a win - dow a - bove is like a sto - ry of love, —
2. Some-times when I think of her name, when it's on - ly a game, —
3. This is gon - na take a long time and I won - der what's mine. —



— can you hear — me? Came back on - ly yes - ter - day, —
 — and I need — you. Lis - ten to the words that you say, —
 — can't take — no more. Won - der if you'll un - der - stand, —



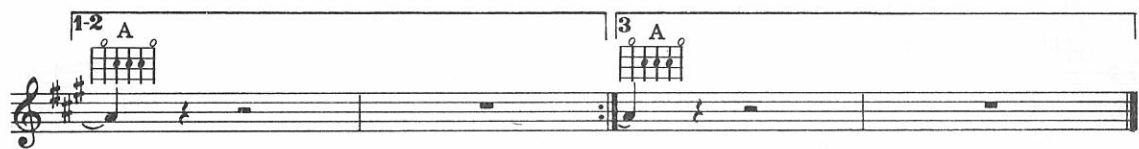
— we're mov - ing fath - er a - way, — want you near — me. }
 — it's get - ting hard - er to stay — when I see — you. }
 — it's just the touch of your hand — be - hind closed — door. }



All I need - ed was the love you gave, — all I need - ed for an -



oth - er day, — and all I ev - er knew — on - ly you.



60 Physical

Words & Music by Steve Kipner & Terry Shaddick

J = 120 Brightly

mf 7

1. Say - ing all the things that I know you'll like, Ma -
 2. I've been pa - tient, I've been good, I've

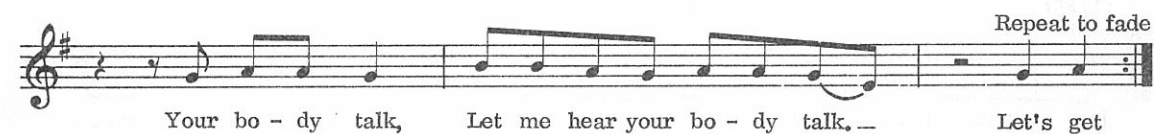
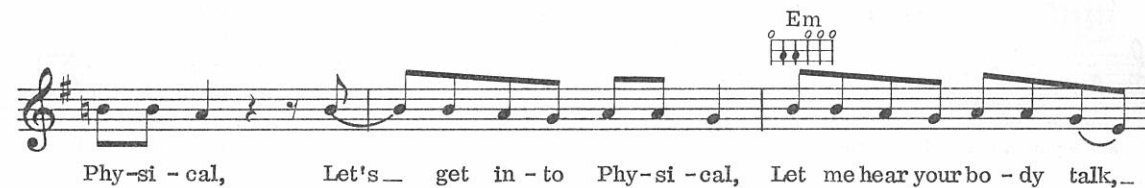
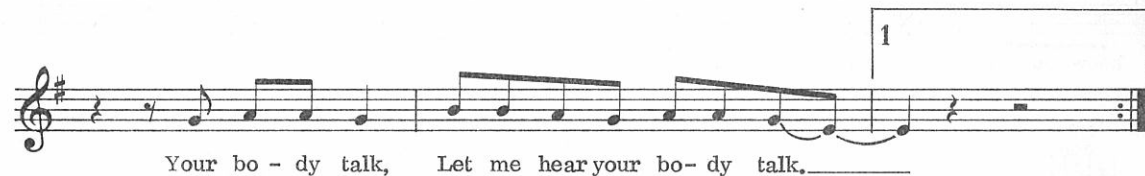
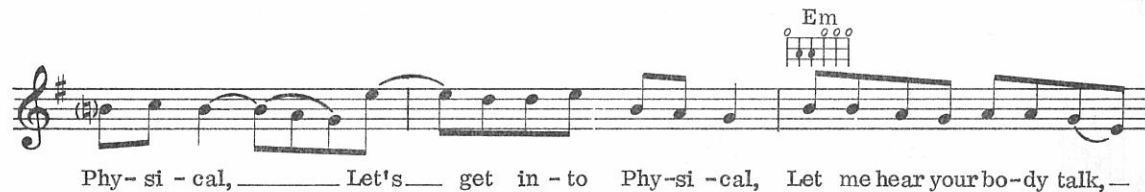
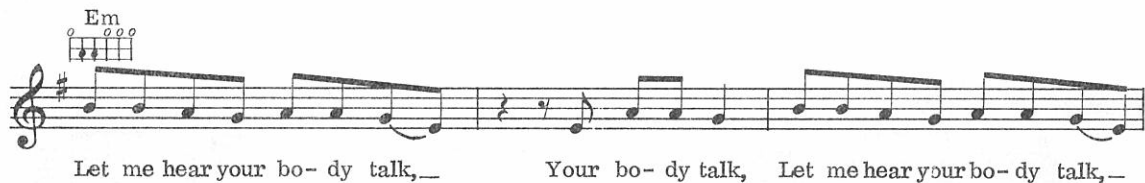
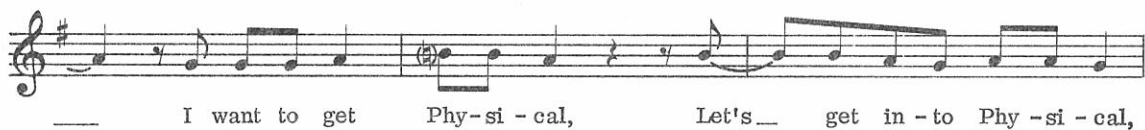
king good con - ver - sa - tion. I'm tryin' to han - dle
 tried to keep my hands on the ta - ble. It's get - ting hard this

you just right, If you know what I mean. I
 hold - ing back, If you know what I mean. I'm

took you to an in - ti - mate res - tau - rant, Then to a sug - ges - tive mo -
 sure you'll un - der - stand my point of view, We know each oth - er men - tal - y.

vie. There's no - thing left to talk a - bout, 'less it's
 You got to know that you're bring - ing out the

hor - i - zon - tall - y. Let's get Phy - si - cal, Phy - si - cal,
 an - i - mal in me. }



61

Please Don't Fall In Love

Words & Music by Mike Batt

Moderato

I know that you're with me just now as I write, I

know you need some-one to hold you at night, but I'm beg-ging you ba-by,

please don't fall in love. (1.2.) I (3.) I

knew it might hap-pen when I was a-way, and now that it's hap-pened, I know you don't tell me to spare me the pain, don't want you to tell me, I

just want to say that I'm beg-ging you ba-by, please don't fall in don't need his name, but I'm beg-ging you ba-by, by, please don't fall in

al Coda

love. { I'm us - ual - ly strong - but I'm
We kissed at the air - port, we

feel - ing so weak, — I it be - lieve up in - side — me, I de -
said we could wait, — I

cry when I speak, — but the more I call you on the
- ter - mine our fate, — and I love you more than I can

phone say, the more I feel a - lone way, and the less we have to
say, don't throw it all a - way, don't let it go by. —

1 say. I 2 I CODA please don't fall in —

love.

62 The Power Of Love

Words & Music by
C. de Rouge, G. Mende, J. Rush & S. Applegate

Moderato

Bb Gm

The whis-pers in the morn-ing — of lo - vers sleep-ing tight, are roll-ing by like

Bb F Bb

thun-der now as I look in your eyes. I hold on to your bo-dy — times —

Gm Eb Bb

and feel each move you make; Your voice is warm and ten-der, A love that I could not for -
it seems I'm far a - way; But ne-ver won-der where I am 'cause I am al - ways by your

F Bb Eb

sake. } 'Cause I am your lad - y — and you are my man, — side. }

Cm F 1

When ev-er you reach for me I'll do all that I can. — Ev-en though there may be

2

We're head-ing for some-thing, some-where I've ne-ver been, _____ Some-times I am fright-

- ened but I'm read-y to learn _____ 'bout the po - wer of love. _____

To Coda ◆

The sound of your heart beat-ing _____ made it clear sud-den-ly. The feel-ing that I

can't go on _____ is light years a - way. 'Cause I am your lad -

D. al Coda

◆ *CODA*

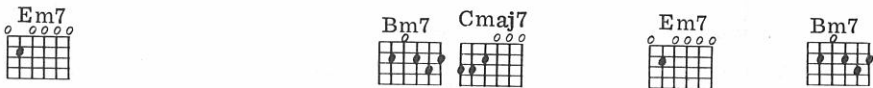
The po-wer of love, _____ The po-wer of love, _____ The po-wer of love. _____

to Fade

63 Private Dancer

Words & Music by Mark Knopfler

Moderate Beat



Well the men come in these pla - ces — and the men are
I wan - na make a mil - lion dol - lars — I want to live out



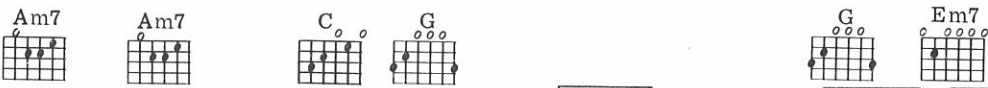
all the same. — You don't look at their fac - es — and you don't
by the sea. — Have a hus - band and some chil - dren — yeah I guess I want a



ask their names. You don't think of them as hu - man. — you don't think of
fam - i - ly. — All the men come in these pla - ces. — and the men are



them at all, you keep your mind on the mon - ey. — keep - ing your eyes
all the same, you don't look at their fac - es. — and you don't

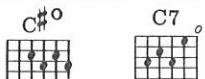


on the wall. — ask their names. — } I'm your pri - vate dan - cer, a dan - cer for mo - ney, I'll do what you want me to





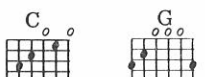
do. I'm your pri - vate dan - cer, a dan-cer for mo-ney, and an - y old mu-sic will



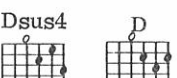




do. an - y old mu - sic will do. I'm your




pri - vate dan - cer, a dan - cer for mo - ney, I'll do what you want me to





do, just a pri - vate dan - cer, a dan - cer for mo-ney and an - y old mu-sic will





do. Deutsch-marks or dol - lars, — a

few pounds ster-ling will do nice - ly thank you, — let me loos - en up your





col - lar, — tell me do you want to see me do the shim-my a - gain. — I'm your

To fade on repeat

64 The Reflex

Words & Music by Duran Duran

Moderato

mf You gone too far — this time, — but I'm

danc - ing — on the Val - en - tine. — I tell you some - bo - dy's

fool - ing a - round with my chanc - es — on the dan - ger line. — I'll

cross that bridge — when I find — it, an - oth - er day — to
I'm on a ride and I want to get — off, — but they

make my stand, — Oh. — High time is no time for de -
won't slow down — the round - a - bout. — I sold the Re - noir and the

cid - ing if I should find a help - ing hand, — Oh. — So
T. V. set, — don't wan - na be — a - round — when this gets out. —

why — don't you use it, — Try — not to bruise it, —

Am F C F Am

buy time don't lose it.

F Am F Am

Why don't you use it.

F G D

Try not to bruise it.

CHORUS D

Buy time don't lose it.

C G

The Re - flex is an on -

C G

The Re - flex, ly child. He's wait - ing by the park.

D C

what a game, He's hid - ing all the cards. The

D C

Re - flex is in charge of find - ing trea - sure in the dark.

F D C Gm F

And watch - ing ov - er luck - y clo - ver.

Cm Gm F 1 Cm Gm 2 Cm Gm D. S.

Is - n't that bi - zarre, Ev - 'ry lit - tle thing The Re - flex does. leaves you answered with a ques - tion mark. (instrumental)

(To FADE on Chorus)

65 Reilly (Theme from 'Reilly')

Based on 'Romance' by Shostakovich
Arranged by Harry Rabinowitz

Slowly,
with expression

mf

legato

al Coda

1 2

F7

E $\flat$ G7 C $\flat$ C9

Chord diagrams: D, D#o, Em, D#o, Em, D, A7

rall.

Chord diagrams: D, Bb, Bbmaj7

semplice.

f

meno mosso

Chord diagrams: Bb, D

tr

mp

f

mp

D. S. al Coda

CODA

Chord diagrams: D, Bb, F

CODA

poco più mosso

Chord diagrams: F#m, Bm, D

ff

Chord diagrams: B7, Em7, D

mf

Chord diagrams: A13, D

rall. al fine

8

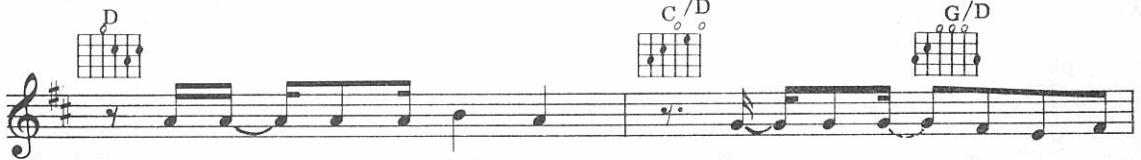
66 Rhythm Of The Night

Words & Music by Dianne Warren

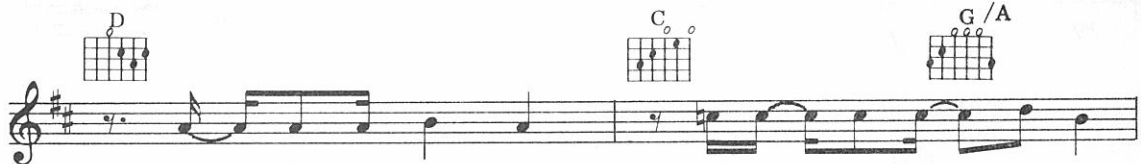
Moderato



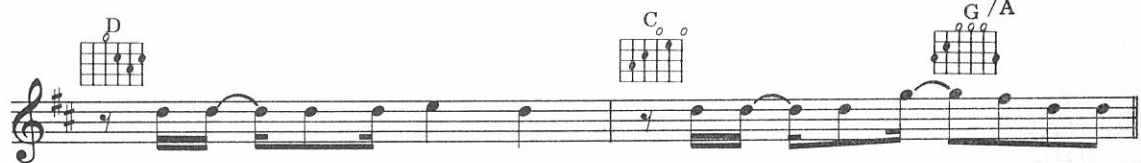
When it feels like the world is on your shoul-ders,
Look out_ on the street now, the part-y's just be-gin-ning,



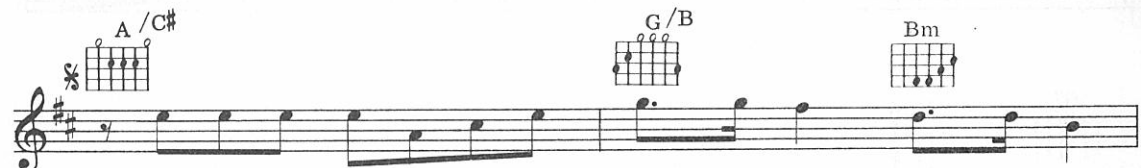
and all_ of the mad-ness has_ got you go-ing cra-zy;
the mus-ic's play-ing, a cel-e-bra-tion's start-ing;



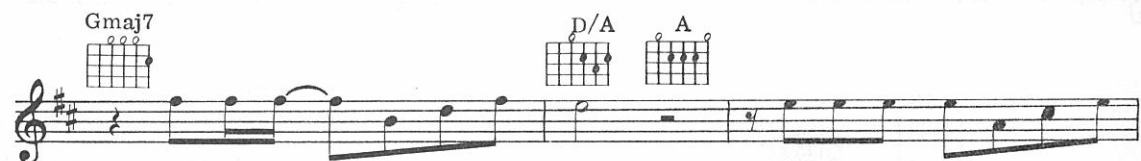
It's_ time to get out, step out_ in-to_ the street,
und-er the street lights, the scene_ is be-ing set,



where all_ of the ac-tion is right_ there at_ your feet, well
a night_ for ro-mance, a night_ you won't_ for-get, so



(1) I know a place where we can dance the whole night a-way,
(2.3.) Come join the fun, this ain't no time to be stay-ing home.



un-der-neath_ el-ec-tric stars.
ooh, there's too_ much go-ing on.

Just come with me and we can
To-night is gon-na be a

G/B Bm Gmaj7 *al Coda* A

shake your blues right a-way, you'll be do-ing fine— once the mus-ic starts. } Oh,
 night like you've nev-er known, we're gonna have a good— time the whole night long. }

D Em D A

to the beat of the rhy-thm of— the night, — dance un - till the morn - ing

Bm Em A

light, for-get a- bout the wor-ries on— your mind, — you can leave them all be-

D Em A

hind, — To the beat of the rhy-thm of— the night. — Oh, — the rhy- thm of the

G A Bm A

night. — Oh, — yeah. (Solo ad lib)

1 G A 2 G D. C. *al Coda*

CODA A B

long. Oh,

E F#m B

— To the beat of the rhy-thm of— the night, — dance un - til the morn - ing

C#m F#m B

ad lib. to fade

light, for-get a- bout the wor-ries on— your mind, — you can leave them all— be-hind, —

67 Riders On The Storm

Words & Music by Jim Morrison & The Doors

Moderato

mf Ri - ders On The Storm, _____ Ri - ders On The Storm, _____

_____ In - to this house we're born, In -

to this world we're thrown, Like a dog with - out a bone, An

act - or out on loan. Ri - ders On The Storm, _____ There's a

kill - er on the road, _____ His brain is
got - ta love your man, _____ Girl, you

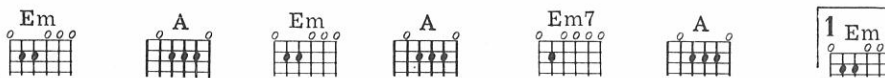
squirm - ing like a toad. _____ Take a long hol - i - day,
got - ta love your man. _____ Take him by the hand.

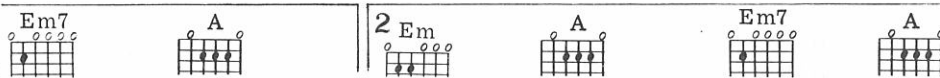
Let your child - ren play. If you
Make him un - der - stand. The

al Coda ⊕



give this man a ride, sweet fam-i - ly will die. Kill - er on the road, _____
 world on you de - pends, our life will nev - er end. Got - ta love your man, _____





CODA 



Ri - ders On The Storm,



Ri - ders On The Storm,



Ri - ders On The Storm, Ri - ders On The Storm



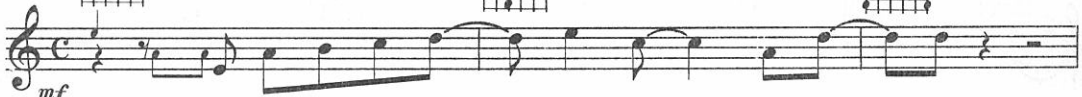
(instrumental)

Repeat and fade

68 Running With The Night

Words & Music by C. Weil & L. Richie

Moderato   

mf 

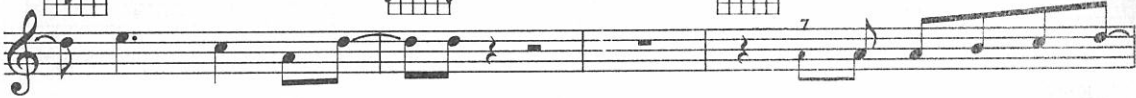
The heart of the cit - y street_ was speed - ing.
night.) You were look - ing so good_ girl, it's_ for turn - ing.

Light from the ne - ons turned the dark_
You and me_ on the town_ ooh, we'd let it

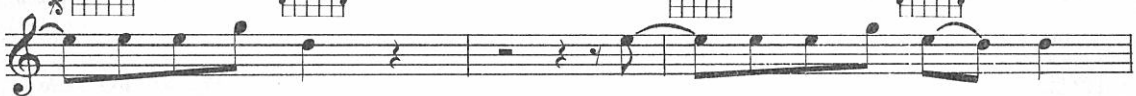
_ all hang to_ day. _ We were too hot_
_ out. _ The fi - re was in_

_ to think of sleep - ing, We had to get out_
_ us, we were burn - ing, We were gon - na go all_

_ be - fore the mag - ic got a - way. _ } We were run -
_ the way and we nev - er had a down. _ }

ning with the night, Play - ing in the shad - ows,

Am G

just — you and — I — 'til the morn-ing

F C Dm C Dm G F C Dm C Dm G

light. — We were run-ning run-ning with the

Am G F G Am G F A G

night.
(instrumental)

1 F 2 F C F C F G

Bb F C G Bb F C

We were so in love, you — and me. I'm — not gon-na run wild —

G Bb F C G

— and free, — give — it all we got we laid — it down, tak-

Bb F C G

en ev - 'ry shot, we took — the town. — We were run-

D. S. and fade

69 Run To You

Words & Music by Adams/Vallance

Driving rock
♩ = 126

1. She says her love for me — could
nev - er die. But that - 'd change if she
ev - er found out a - bout you and I.
Oh, but her love is cold. — It would-n't hurt her if she
did - n't know. — 'Cause when it gets too much, —

Chorus:
I need to feel your touch. I'm gon-na Run To You.
I'm gon-na Run To You. — 'Cause when the
feel-in's right, — I'm gon-na run all night. — I'm gon-na Run To You.

E D.C. 2.3. F#m A E B

Run To You. Yeah, — gon-na

F#m A E B

Run To You. Oh, — when the

F#m A B 1 F#m A

feel - in's right, — I'm gon-na run all night, — I'm gon-na Run To You. —

E To next strain 2 F#m A E B Repeat ad lib. and fade

Run To You. Yeah, — gon-na

F#m E/G# E

3

(instrumental)

D 1 E

3

2 C#m7 F#m A

3

E B F#m A E B

Oh, gon-na D.S.

Verse 2:

She's got a heart of gold,
 She'd never let me down.
 But you're the one that always turns me on
 And keep me comin' 'round.
 I know her love is true,
 But it's so damn easy makin' love to you.
 I got my mind made up,
 I need to feel your touch.

(To Chorus:)

70 Sam

Words & Music by
John Farrar, Hank Marvin & Don Black

Moderato

mp I I heard find that the you're on your own face
I I find the day's hard to face

now; So am I, I'm liv - ing a - lone -
now; Emp - ty rooms and much too much space

now. I was wrong, So were you, What will you do, -
now. And the nights go so slow. I'm sure you know..

Are you glad to be free, Are you feel - ing lost,
Wish I knew what to do, It would be so nice

Just like me, Long - ing for com - pan - y, Oh, } Sam,
see - ing you, And it might help you too, Oh, }

Sam, You know where I am, Come a - round and

Bb7 Ebmaj7 F7 Dm7

talk a while. I need your smile,

Bb7 Abmaj7 Ebmaj7

You need a shoul - der, Oh, Sam, Sam, You

Abmaj7 Ebmaj7 Bbsus4 Bb7

know where I am, And the door is o - pen wide,

F7 Dm7 Bb7

Come on in - side. Long - ing to

Abmaj7 Gm7 Abmaj7

see you, Oh, Sam, Sam, You know where I

1 Gsus4 G F G 2 Gsus4

am. am.

G C Am F Gsus4

Sam, Oh,

Repeat to fade

71 Shout

Words & Music by Roland Orzabal & Ian Stanley

Moderately slow.
(Double time feel)

mf Shout, Shout, Let it all out. — These are the things I can

do with - out. — Come on, — I'm talk - ing to you, — Come on. —

1 2 VERSE
I. In vio - lent times, —

You shouldn't have to sell your soul — in black —

— and white, — They real - ly real - ly ought to know. —

VERSE

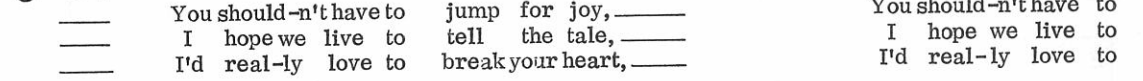



2. Those one _____ track minds— that took you for a
 3. you life— and in re - turn you
 4. And when you've ta - ken



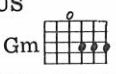


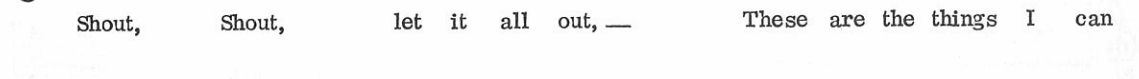
wor - king boy, _____ Kiss them _____ good - bye, —
 gave them hell, _____ As cold _____ as ice, —
 down your guard, _____ If I _____ could change your mind —

— You should-n't have to jump for joy, — You should-n't have to
 — I hope we live to tell the tale, — I hope we live to
 — I'd real-ly love to break your heart, — I'd real-ly love to

CHORUS

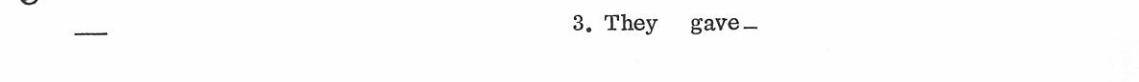




Shout, Shout, let it all out, — These are the things I can




do with-out, — Come on, — I'm talk-ing to you, — Come on, —

3. They gave —

D.S. & Repeat Chorus
 to fade.

72 The Show (Theme from 'Connie')

Words by Willy Russell & Ron Hutchinson
Music by Willy Russell

Moderato

The musical score is written for a single melodic line in 4/4 time, marked 'Moderato'. It features lyrics and guitar chord diagrams. The chords are: C (first line), Dm7 (second line), Dm (third line), C (fourth line), Dm (fifth line), C (sixth line), Dm (seventh line), C (eighth line), F (ninth line), C (tenth line), Dm (eleventh line), Gsus4 (twelfth line), and C (thirteenth line). The score includes first and second endings. The lyrics are: 'I'm dressed in lace, And it's twelve be-low ze-ro, I'm blue in the face. But I'm out with my he-ro, So I'm put-ting on The Show. (see verse 2) I Try-ing to look like the girl of his dreams, Try-ing to look like a star. To look like the girl on the big sil-ver screen in-stead of some girl in the bar. I'm get-ting dressed up to win some at-ten-tion to get'.

mf I'm dressed in lace, And it's twelve be-low ze-ro, I'm
blue in the face. But I'm out with my he-ro, So
I'm put-ting on The Show. (see verse 2) I
Try-ing to look like the girl of his dreams,
Try-ing to look like a star. To look like the girl on the big
sil-ver screen in-stead of some girl in the bar.
I'm get-ting dressed up to win some at-ten-tion to get

C_o Dm7 Dm *al Coda* ⊕

messed up — to win just a men - tion, — So —

Dm7 A E A

— I'm put - ting on The Show. —

E A Asus4 A C_o G C_o

C G C_o E_b Cm Gm7 *D. S. al Coda*

CODA ⊕ Dm7 C_o C_o G C_o

— I'm put - ting on The Show. —

Dm7 C_o

Come on and see — The Show. —

F C_o A

Roll up and see The Show. —

Verse 2:

I never read books,
They're just Latin and Greek,
I'm more into looks,
Silk, satin and the chic I know,
I'm putting on The Show.

73 Slave To Love

Words & Music by Bryan Ferry

Moderato

mp

Tell her I'll be wait - ing in the us -
 You're run - ning with me, don't touch -
 The storm - is break - ing, or so -

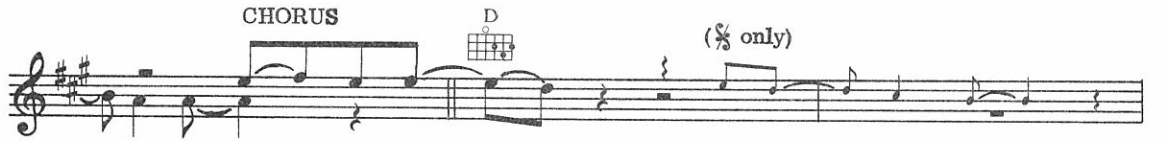
ual place, With the tired and wea - ry,
 the ground, We're the rest less heart - ed,
 it seems, We're too young to rea - son,

And there's no es - cape. To need -
 Not the chained and bound, The
 Too grown up to dream. Now

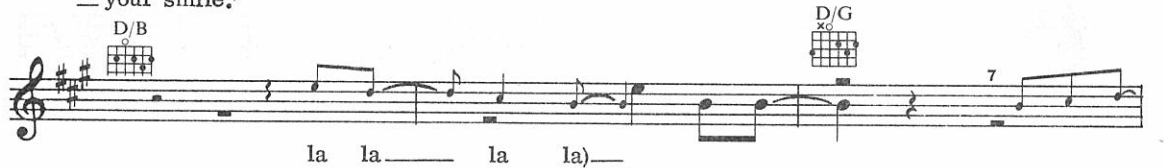
a wo - man you've got to know -
 sky is burn - ing a sea of flame,
 spring is turn - ing your face to mine.

how the strong get weak, And the rich -
 though your world is chang - ing, I will be -
 I can hear your laugh - ter, I can see -

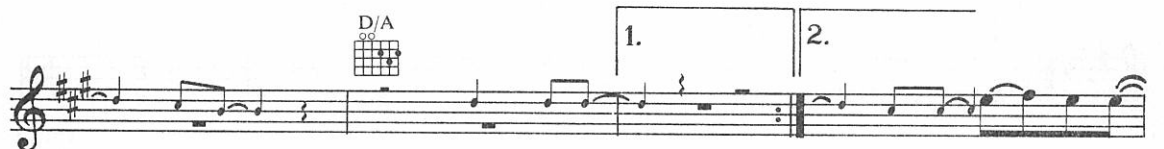
CHORUS



Slave To Love, (La la la la
 — get poor.
 — the same. }
 — your smile.



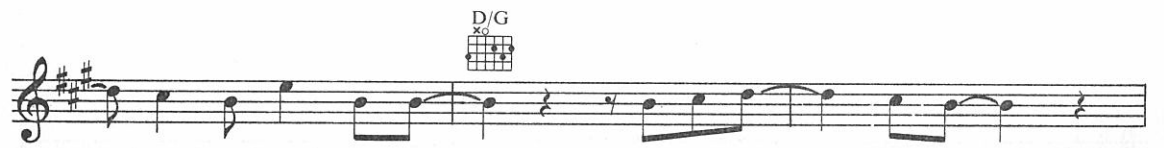
la la la la) Slave To Love. No I can't.



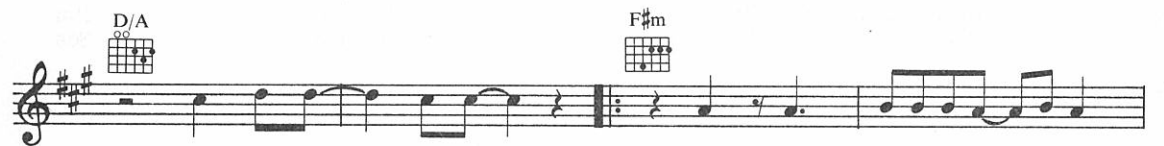
es-cape. I'm a Slave To Love.)
 Slave To Love



(both times)
 (La la la la la la



la la, No I can't es-cape,
 Slave To Love.



I'm a Slave To Love.)



1.2.3.4.5.

6.

D.C. repeat chorus
 to fade.

74 So Far Away

Words & Music by Mark Knopfler

Moderato    

mf

I'm
And I

Here I am a - gain in this mean old town, —
tired of being in love and be - ing all a - lone, —
get so tired when I have to ex - plain,



and you're So Far A - way — from me. Now
when you're So Far A - way — from me. I'm
when you're So Far A - way — from me. See



7
where are you when the sun goes down, —
tired of ma - king out on the tel - e - phone, —
you've been in the sun and I've been in the rain,

75 Some Like It Hot

Words & Music by R. Palmer, A. Taylor & J. Taylor

Moderato

mf We want to mul - ti - ply, — Are you gon - na
at your side, — Are you gon - na

do it? I know you qua - lif - y, —
do it? She wants to be your bride, —

Are you gon - na do it? Don't be so
Are you gon - na do it? She wants to

cir - cum - scribe, — Are you gon - na do it?
mul - ti - ply, — Are you gon - na do it?

Just get your-self un - tied, — Are you gon - na
I know you won't be sat - is - fied, — Un - til you

do it? }
do it. } Feel the heat —

Em D Dsus4
push-ing you to de-cide. — Feel the heat, —

Em

burn-ing you up, rea-dy or not. Some Like_ It Hot, and_ some

C G Em C G

sweat when_ the heat is on, _

1 Em C G Em

Some feel_ the heat and_ de - cide that_ they can't go on, _

C G Em C G

Some Like_ It Hot, but_ you can't tell_ how hot till_ you

Em C G Em

try. _ Some Like_ It Hot, so_ let's

C G Em al Coda ⊕ C G

turn up_ the heat till_ we fry. _ The girl is

2 Em Am7 G Em C G D.S to F bar

Some Like_ It Hot, Some Like It Hot, _

CODA ⊕ C G Em Am7 G

Some Like_ It Hot, Some Like It Hot, _

Em Am7 G Em

Some Like_ It Hot, Some Like It Hot! _

76 Sometimes

Words by Norman Newell
Music by Carl Davis

Tempo rubato, andante

Some - times, when things go wrong,

we try to un - der - stand why the world stops

turn - ing and takes a - way the things we planned. And

some - times we walk a - lone, no one ap - pears to

care. Some - times we long for some - one to be the

ans - wer to ev - 'ry prayer. When, through the

mist of my tears I saw you, I knew I'd wait - ed

for you to find all the dreams that lost their

way. Who knows if we will

win? God knows we won't give in;

There is no yes-ter-day now, there's just to-day now to find my

way with you. Some say that mir-a-cles nev-er

hap-pen, but now I know they hap-pen when

love comes a-long to show the way.

Who knows if we will

win? God knows we won't give in;

There is no yes-ter-day now, there's just to-day now to find my

way with you.

77 On The Wings Of Love

Words by Jeffrey Osborne
Music by Peter Schless

Moderately

Slow ♩ = 72



1. Just smile_ for me_ and let_ the day_ be - gin_

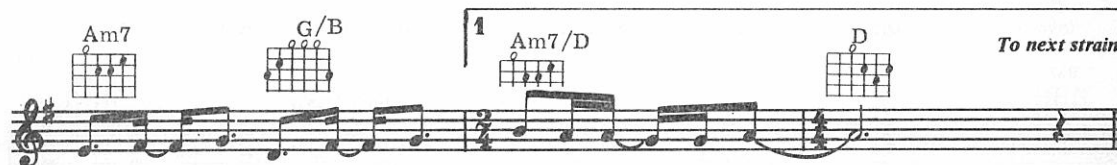
2. (See additional lyrics)



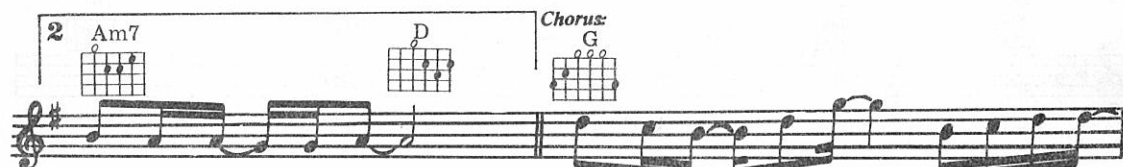
You are_ the sun - shine_ that lights my heart_ with - in_



And I'm sure_ that you're_ an an - gel in_ dis - guise_

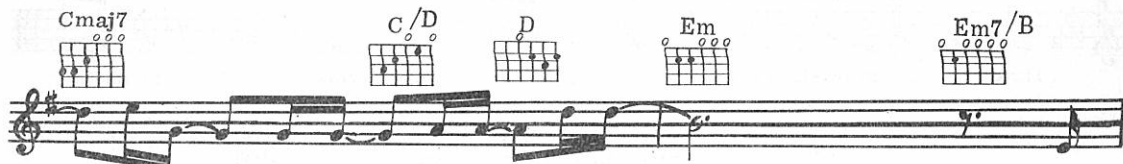


Come take_ my hand and_ to - geth - er we_ will ride_



you would come_ with me_

On the wings_ of love_ up and a - bove_



_ the clouds;_ the on - ly way_ to fly_

is

Em7/A Am7/D G

on the wings__ of love.__ On the wings__ of love,__ on - ly the two__

Gmaj7 C/D D Em G/D

__ of us__ to-geth - er fly - ing high;__

G/A A7 Am7/D 1 G D. C.

fly - ing high__ up - on__ the wings__ of love.__

2 G C

Yes, you__ be - long__ to me,__

G/B Am

and I'm yours__ ex - clu - sive - ly.__ And right now__ we live__ and

G F/G G C

breathe__ to - geth - er. In - sep - 'ra - ble__ it seems,__

G/B C G/B

__ we're flow - ing like__ a stream run - ning free trav - el - ing

Am7 Bbm7/Eb

on the wings__ of love.__

Ab Dbmaj7 Db/Eb Eb

On the wings_ of love,_ up and a - bove_ the clouds;_ the on - ly way_ to fly_

Fm Ab/Bb Bb7 Bbm7 Eb7

is on the wings_ of love._

Ab Dbmaj7 Db/Eb Eb

On the wings_ of love,_ on - ly the two_ of us_ to - geth - er fly - ing high;_

1 Fm Fm7/C Ab/Bb Bb7 Bbm7/Eb Eb7

to - geth - er fly - ing high._

2 Fm Fm7/C Dbmaj7 Bbm7/Eb

fly - ing high_ up - on_ the wings_ of love,_

Db Ab/C Bbm7 Db/Eb Ab

of_

Db Ab/C Bbm7 Db/Eb Ab

love._

Verse 2:

You look at me and I begin to melt
Just like the snow, when a ray of sun is felt.
And I'm crazy 'bout you, baby, can't you see?
I'd be so delighted if you would come with me.
(To Chorus:)

78 Spice Of Life

Words & Music by Rod Temperton & Derek Bramble

Moderato

Down on the cor - ner there's a rea - son to smile_ when those even - ing sha - dows fall_
Caught in the mad-ness of a sum-mer ro-mance at_ a moon-light ren - dez - vous_ there. (3^o instrumental)

some kind of feel - ing that it's hard to de - ny_ once_ the
lost in the spir - it of a sen - su - al dance_ that_ can

ne - on lights_ start to call. (1) Peo - ple out there
cast a spell_ ov - er you. (2) All you need's a
(3) All we need is, a

(3^o end instrumental)

search - ing for act - ion, day - time dis - trac - tions slip - ping right on by.
night to re - mem - ber, fly - ing to - geth - er on the high - est high } To - night_
night to re - mem - ber, fly - ing to - geth - er on the high - est high.

Let's taste_ the spice_ of life, (I'll keep it sweet_
a lit - tle mus -

(to fade on D.C.)

un - til the morn - ing light_ Watch fan - ta - sy_ un - fold_ and
ic and some can - dle - light_ put pass - ion in_ con - trol_ and

1 C11 2 C11 Am A7
let the lov - ing flow_ let the lov - ing flow_ Could be the start_ of a
I want you to know_

Dm7 G7 Gm7 C11 D.C.
mil - lion dreams to share_ so lay back in the feel - ing, let the even - ing take you

79

Street Life

Words by Will Jennings
Music by Joe Sample

Moderato

C11 Db11 Ab6 A6 Fm

Bbm7 Fm Bbm7

I play the

CHORUS

Fm Bbm7 Cm

1, 3. street life — be - cause there's no place I can go — Street life it's the on -
2, 4. Street life — you can run a - way from time — Street life for a nick -

Fm Bbm7

- ly life I know: Street life and there's a thou - sand parts to play —
- el and a dime — Street life but you bet - ter not get old —

Cm Fm Bbm7 Eb9

Street life un - til you play your life a - way. — You let the peo - ple see — just
Street life or you're gon - na feel the cold. — There's al - ways love for sale — a

Cm F7 Bbm7 Eb9 Abmaj7 Ab6

who you want to be — And ev - 'ry night you shine — just like a su - per - star — That's
grown up fai - ry tale — Prince Charm - ing al - ways smiles — be - hind a sil - ver spoon And

1.3. $A\flat m7$ $D\flat 11$ $G\flat maj7$ $Gm7^{-5}$ $B\flat m7$ $E\flat 9$

how the life is played, a ten cent mas-quer-ade. — You dress, and walk, and talk — you're

2.4. $A\flat 6$ Cm $D\flat m7$ $G\flat 9$ $Bmaj7$ $Bm7$ $E9$ $Amaj7$

who you think you are — if you keep it young — Your song is al-ways sung — Your

$B\flat m7$ $E\flat 9$ $A\flat 6$ $A\flat maj7$ E $Emaj7$ $C\sharp m7$ B

love will pay your way — be - neath the silver moon Street life —

E $Emaj7$ $C\sharp m7$ B F $Fmaj7$ $Dm7$ C

street life — street life — oh —

F $Fmaj7$ $Dm7$ $B\flat$ $C11$ $D\flat 11$ *al Coda*

street life —

$A\flat 6$ $A6$ *D.%. al Coda* $\oplus$ *CODA* $A\flat 6$ $A6$ Fm

3. I play the

80 Suddenly

Words & Music by Keith Diamond & Billy Ocean

Moderato

Am Fmaj7 Dm7 G

I used to think that love — was just — a fai-ry tale un-til that first hel-lo, —

C Esus4 E Am Fmaj7

un-til that first — smile. But if I had to do it all a - gain, —

Dm7 Esus4 E A

I would-n't change a thing 'cause this love — is ev-er-last-ing; Sud-den-ly

Dm7 G A Dm7 G

life has new mean-ing — to me, there's beau - ty up — a - bove — and things we

Cmaj7 Fmaj7 Esus4 E 1 Am

nev-er take no-tice of — You wake up, — sud-den-ly you're in love. —

Fmaj7 G Am Fmaj7 To Coda

2 A G Fmaj7 G

Each day —

C Dm7 C F G D. al Coda

I pray — this love af-fair— would last — for ev-er. Ooh ooh, sud-den-

CODA Fmaj7 Dm7 G A Dm7 G

There's beau-ty up— a-bove— and things we

Cmaj7 Fmaj7 Esus4 E

nev-er take no - tice of — You wake up — and sud-den-ly —

Am Fmaj7 G A

You're in love. —

Girl you're everything a man could want and more
 One thousand words are not enough to say what I feel inside
 Holding hands as we walk along the shore
 Never felt like this before, now you're all I'm living for

81 Sultans Of Swing

Words & Music by Mark Knopfler

1. You get a shiv - er in the dark, it's — rain - ing in the park, but mean -
2. step in - side — but you don't see too man - y fa -

time,
ces south of the riv - er you stop
com - in' in out of the rain —

and you hold ev - 'ry - thing. —
— to hear the jazz go down. —

A band is blow - in' Dix - ie dou - ble four — time.
Com - pe - ti - tion in oth - er plac - es,

You feel all right when you hear the mu - sic ring. —
but the horns, they're blow - in' that

— sound.

2. Well now, you

2.4.5.6.7.

Way on down south, way on down south

Lon-don Town...

3. You check out

⬢ Coda

Guitar ad lib.

Repeat and fade

3. You check out Guitar George, he knows all the chords.
Mind he's strictly rhythm, he doesn't want to make it cry or sing.
This and an old guitar is all he can afford,
when he gets up under the lights to play his thing.
4. And Harry doesn't mind if he doesn't make the scene.
He's got a daytime job, he's doin' all right.
He can play the honky-tonk like anything,
savin' it up for Friday night
with the Sultans, with the Sultans of Swing.
5. And a crowd of young boys, they're foolin' around in the corner,
drunk and dressed in their best brown baggies and their platform soles.
They don't give a damn about any trumpet playin' band;
it ain't what they call rock and roll.
And the Sultans, yeah the Sultans, they played Creole.
6. *Instrumental*
7. And then The Man, he steps right up to the microphone
and says, at last, just as the time-bell rings:
"Good night, now it's time to go home."
And he makes it fast with one more thing:
"We are the Sultans, we are the Sultans of Swing."
(To Coda)

82 Sweet Dreams (Are Made Of This)

Words & Music by A. Lennox & D. A. Stewart

Moderato

Cm Ab Gsus4 Cm

Sweet Dreams are made — of this, — Who am — I — to

Ab Gsus4 Cm Ab Gsus4

dis - a - gree? — I tra - vel the world — and the sev - en seas, —

Cm Ab Gsus4 Cm

Ev - 'ry - bo - dy's look - ing for some - thing. Some of them want to use —

Ab Gsus4 Cm Ab Gsus4

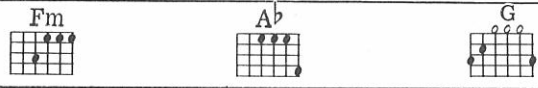
— you. Some of them want to get used — by you. —

Cm Ab Gsus4 Cm

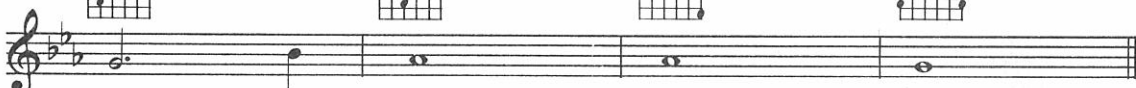
Some of them want to a - buse — you. Some of them want to be —

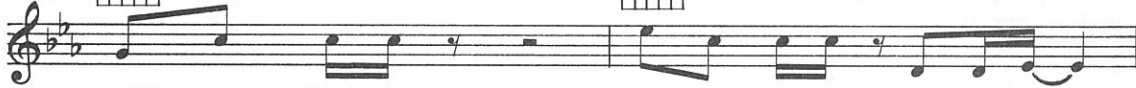
Ab Gsus4 Ab G Cm Cm

— ab - used. (instrumental)







hold your head up. Keep your head up, mov-in' on. —




Hold your head up, mov-in' on — Keep your head up, mov-in' on. —




Hold your head up, mov-in' on. — Keep your head up, mov-in' on. —




Hold your head up, mov-in' on. — Keep your head up.

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

Medium Slow

Some - one's whis - p'rin' in my ear, I say

no, no, go a - way but he don't hear. — He fol - lows me a - round,

builds me up, — tears me down. — I try my best to shake him but he just hangs a - round.

CHORUS

It's That Ole Dev - il Called Love a - gain. Gets be -

hind me and keeps giving me that shove a - gain. Put - ting rain — in my eyes,

Tears — in my dreams, and rocks in my heart. It's that

sly son - of - a - gun a - gain, He keeps tell - ing me that I'm the luck - y

The musical score is written for guitar and voice. It includes a variety of chords such as Fm7, Eb+, Eb, Dm7, G7, Ab, Cm7, Cm6, F9, Bb7, Bb7+, Ebmaj7, D7+, Ab7, Gm7, C9, F#o, Bb7, Bb7+, Ebmaj7, D7+, and Ab7. The tempo is marked 'Medium Slow'. The lyrics are written below the musical staff, with some words in parentheses. The score is divided into a main body and a chorus section.

Gm7 C9 Cm7 F9 B7⁻⁵ Bb9

one a - gain. But I still have the rain, Still have those tears and those

Eb Ab Gm7 F#m7 B9 Fm7 Bb9

rocks in my heart. - Sup-pose I did-n't stay, -

Gm7 C7+ Fm7 E7

ran a - way, - would-n't play, - that dev-il what a po - tion he would

Eb Dm7 G7⁻⁵ Ab G Cm

brew. He'd fol-low me a-round, build me up, - tear me down, - Til

Cm7 F7⁻⁹ Fm7 Bb7⁻⁵ Fm7 C7⁻⁵

I'd be so be-wil-dered, I would-n't know what to do. Might as well give up the

Fm7 Bb7 Bb7+ Ebmaj7 D7+ Ab7 Gm7 C9

fight a-gain. I know darn well he'll convince me that he's right a - gain, When he

Cm7 F9 B7⁻⁵ Bb9 Fm7 E7

sings that si- ren song, - I just got-ta tag a - long with That Ole Dev-il Called

1 Eb Ab7 G7⁻⁹ C7⁻⁹ 2 Eb Ab7 Eb

Love. It's that Love. -

84

That's Livin' Alright (Theme from 'Auf Wiedersehen Pet')

Words & Music by David Mackay and Ken Ashby

Moderato

C



G



1. Work-in' on the site from morn - ing till night that's liv - in' al - right,
 2.4. Work-in' in the sun, drink-ing schnapps, hav - in' fun that's liv - in' al - right, (that's
 3. (Instr.) that's liv - in' al - right,

G7



liv - in' al - right.) { then a pint with the boys in a bar full of noise, that's
 then a night in the town spreadin' it a - round, that's
 (Instr.) that's

C



liv - in' al - right, _
 liv - in' al - right, _ (that's liv - in' al - right.) { Work-in' all day for a
 liv - in' al - right, _ (Instr.) Work-in' all day for a

C7



F



Dm



pit-tance of pay _ then blow it all on Sat - ur - day night. _ (1.3.) And you
 pack-et of pay _ and send a lit - tle back to the wife. _ (2.4.) Still you

C



G



C



kiss the dames _ but you don't ask their names _ that's liv - in' al - right, _
 keep a lit - tie here just to keep you in beer, _ that's liv - in' al - right, _

1 2 

Yeah you play the game, — then it's

auf wie - der - sehen, — that's liv - in' al - right. —

Tell 'em a lie — with a glint in your eye — 'cause to - mor - row you'll be back on the site —

— and you kiss the dames, — but you don't ask their names, — that's

 *To Coda* 

liv - in' al - right. — Yeah you play the game, — then it's

D.C. al Coda  *CODA*  

auf wie - der - sehen. — auf wie - der - sehen, — that's liv - in' al - right.

85

They Don't Know

Words & Music by Kirsty McColl

Moderato

mf You've been a - round for such a long time now, — oh may - be
I get a feel - ing when I look at you — wher - ev - er
There's no need — for liv - ing in the past — and now I've

I could leave — you but I don't know how. — And why should I be lone - ly
you go now — I wan - na be there too. — They say we're cra - zy but I
found good lov - ing gon - na make it last. — I tell the oth - ers don't —

ev - 'ry night — when I can be with you, — oh yes you make it right, — and I don't —
just don't care and if they keep on talk - ing, still they get no - where, — so I don't —
both - er me 'cause when they look at you, they don't see what I see, — no I don't

list - en to the guys who say that you're bad for me and I should
mind if they don't un - der - stand when I look at you and you hold —
list - en to their was - ted lines, got my eyes wide o - pen and I —

turn you a - way. —
— my — hand. — } 'Cause They Don't Know a - bout us, and
— see the signs. — }

they've nev - er heard of — love. love.

al Coda 1 2

Am Bb Dm

Why should it mat-ter to us if they don't ap -

G Am Bb

prove? We should just take our chan - ces while -

F G

we've got noth-ing to lose. — (instrumental)

C F C F

C F G

D. C. al Coda

CODA

C F G

love. No I don't — lis - ten to their was-ted lines, — got my eyes -

C F C Dm

— wide o - pen and I see the signs, — 'cause They Don't Know a - bout

Em Gm F Bb C

us, and they've ne-ver heard of — love.

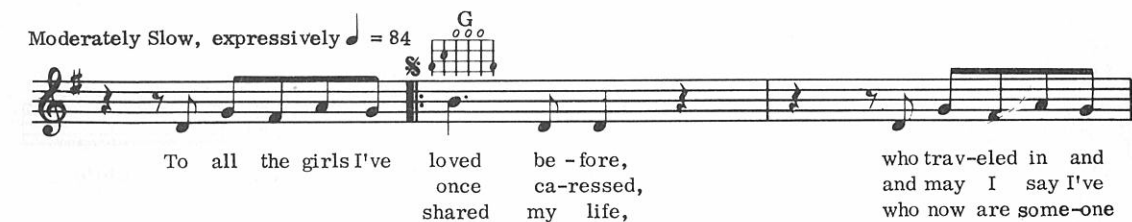
F Bb C F Bb C

Ah. Ah.

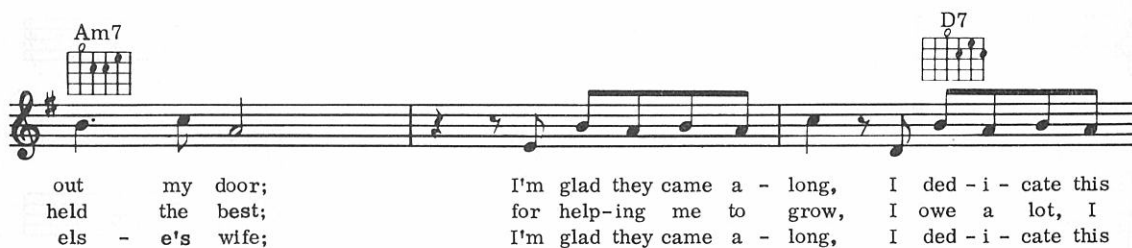
To All The Girls I've Loved Before

Words & Music by Hal David & Albert Hammond

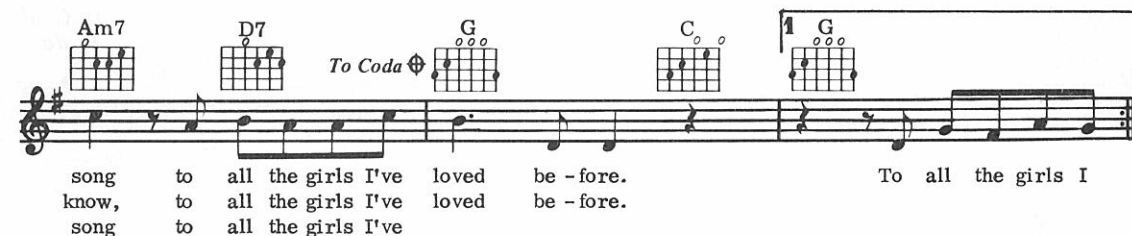
Moderately Slow, expressively ♩ = 84



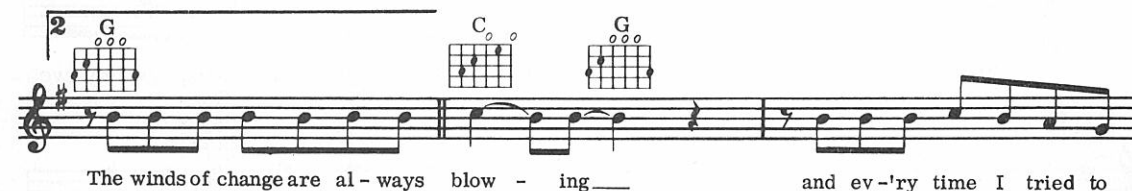
To all the girls I've loved be-fore, who trav-eled in and
once ca-ressed, and may I say I've
shared my life, who now are some-one



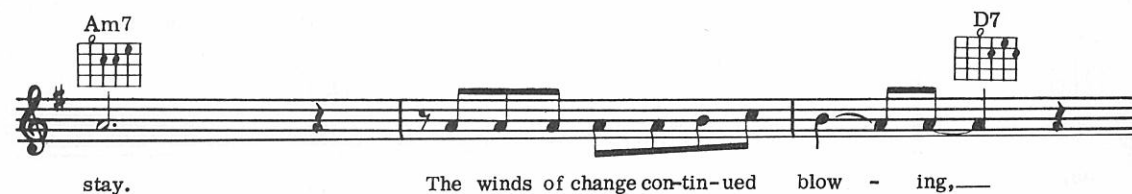
out my door; I'm glad they came a - long, I ded-i-cate this
held the best; for help-ing me to grow, I owe a lot, I
els - e's wife; I'm glad they came a - long, I ded-i-cate this



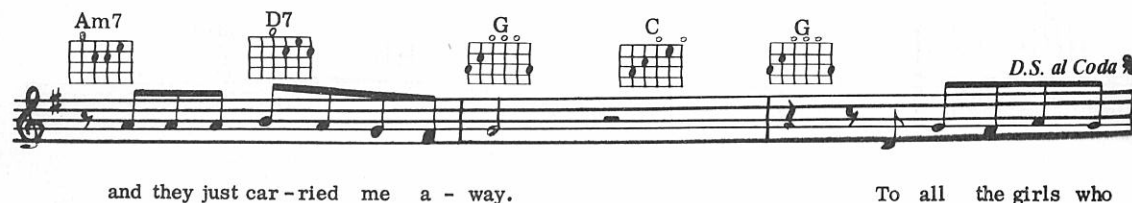
song to all the girls I've loved be-fore. To all the girls I
know, to all the girls I've loved be-fore.
song to all the girls I've



The winds of change are al-ways blow-ing____ and ev-'ry time I tried to



stay. The winds of change con-tin-ued blow-ing,____



and they just car-ried me a - way. To all the girls who

CODA

loved be-fore. 1. To all the girls who cared for me; (2.3.) loved be-fore;

who filled my nights with ec-sta-sy;— they live with-in my
who trav-eled in and out our door;— we're glad they came a -

heart; I'll al-ways be a part of all the girls I've loved be-fore.
long; we ded-i-cate this song to all the girls we've

The winds of change are al-ways loved be-fore. 2. To all the girls we've

loved be-fore. Fine

blow-ing— and ev-'ry time I tried to stay.

The winds of change con-tin-ued blow-ing, and they just car-ried me a -

way. 3. To all the girls we've

Tonight I Celebrate My Love

Words & Music by Michael Masser & Gerry Goffin

Slowly and Expressively

♩ = 60



Verse:

Chord diagram for Eb



1. To-

night I cel - e - brate my love _____ for you; it
 night I cel - e - brate my love _____ for you; and
 3. (See additional lyrics)



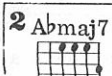
seems the nat - u - ral thing _____ to do. To -
 hope that deep in - side you feel _____ it too. To -



night no one's gon - na find us, _____ we'll leave the world be -
 night our spir - its will be climb - ing _____ to a sky lit up with



hind us, _____ when I make love to you. _____
 dia - monds _____ when I make
 2. To-



love to you _____ to - night.

Ab/Eb *To next strain* 3 Abmaj7 Ab/Bb Bb

To - love to you. —

To -

Chorus:

Abmaj7 Gm7 Db Eb7

night — I cel - e - brate my love for you —

and the

Abmaj7 Gm7 Db/Eb Eb7

mid - night sun — is gon - na come shin - ing through. —

To -

Abmaj7 Gm7 Fm7 Gm7 Cm7

night — there'll be no dis - tance be - tween us.

What I want

Abmaj7 Abm

most to do — is to get close to you —

to -

1 Eb Ab Bb D.S. 2 Eb

night.

3. To - night I cel - e - brate my

Ab Bb Ab/Bb Eb

love — for you, to - night.

Verse 3:

Tonight I celebrate my love for you,
And soon this old world will seem brand new.
Tonight we will both discover
How friends turn into lovers,
When I make love to you.
(To Chorus:)

Take Me Home

Words & Music by Phil Collins

Moderato

mf Take_ tha_ look of_ wor - ry, I'm an

or - di - na - ry man, — They_ don't tell_ me_ no-

thing, So I find out all_ I can. There's_ a fire that's been

burn-ing right out - side_ my door. — I_ can't see but I

feel it, And it helps to keep_ me warm, — So —

I, I don't_ mind. No, —

Chord diagrams: E^b , B^b/E^b , D^b/E^b , A^b/E^b , E^b , B^b/E^b , D^b/E^b , A^b/E^b , E^b , B^b/E^b , D^b/E^b , A^b/E^b , E^b .

Ab/Eb




1

I I don't mind.

2

Db/Eb



Eb



Oh I, I don't mind.

Db/Eb



Eb



No, I, I don't mind.

Ab/Eb



So take, Take Me Home,

Eb



'cause I don't re-mem - ber. Take, Take Me

Ab/Eb



Eb



Home, 'cause I don't re-mem - ber.

Ab/Eb



al Coda

Bb/Eb



Take, Take Me Home, Oh no, 'cause I've been a

*D. C. al
Coda*

CODA

Repeat to Fade

VERSE 2

Seems so long I've been waiting
 Still don't know what for
 There's no point escaping
 I don't worry anymore.
 I can't come out to find you
 I don't like to go outside
 They can turn off my feelings
 Like they're turning off the light.
 But I, (to Chorus)

VERSE 3

Take that look of worry
 Mine's an ordinary life
 Working when it's daylight
 And sleeping when it's night.
 I've got no far horizons
 I don't wish upon a star.
 They don't think that I listen
 Oh but I know who they are.
 And I, (to Chorus)

89 True

Words & Music by Gary Kemp

Moderato

mf

G Em7 Cmaj7 Bm

Huh huh huh huh ____ huh, __

Fmaj7 G Bm

So true ____ fun-ny how it seems ____
With a thrill in my head ____ and a pill on my ____

C Eb G

al-ways in time, ____ you ____ nev - er in line for dreams. ____ Head o - ver heels -
____ tongue dis-solve the nerves ____ that have just be - gun, ____ List-'ning to Mar -

Bm C Eb

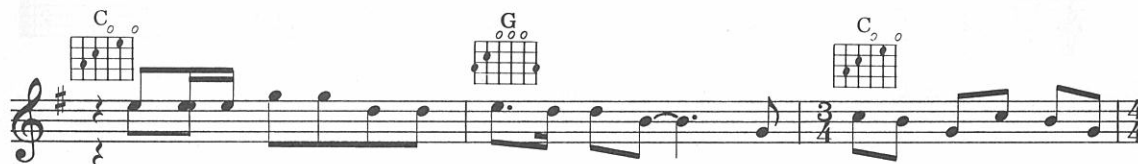
____ when toe to toe. This is the sound ____ of my soul, -
vin (all night long.) ____ This is the sound ____ of my soul, -

Cmaj7 G C

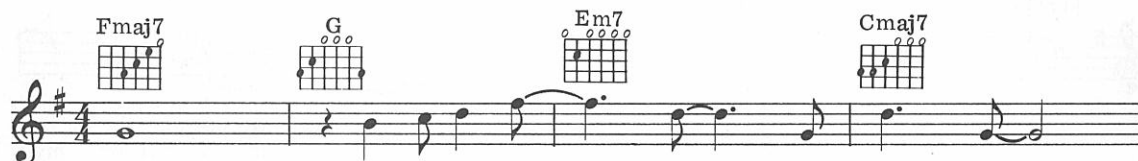
____ This is the sound. ____ I bought a tick-et to the world -
____ This is the sound. ____ Al - ways slip-ping from my hands. -



But now I've come back a - gain. _____
 sand's a time of it's own. _____



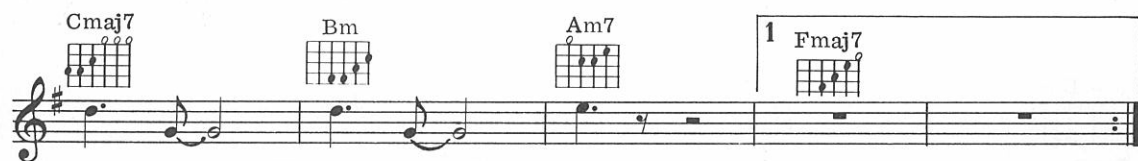
Why do I find it hard to write the next line?_ Oh I want the truth to be
 Take your sea-side arms and write the next line._ Oh I want the truth to be



said. } Huh huh huh huh _____ huh) _____ I know this _____
 known. }



much is _____ true. _____ Huh huh huh huh _____ huh) _____ I



know this _____ much is _____ true.



I bought a tick-et to the world. _



But now I've come back a - gain. _____



Why do I find it hard to write the next line?_ Oh, I want the truth to be



said. Huh huh huh huh _ huh, _ I



know this _ much is _ true _ Huh huh huh huh _



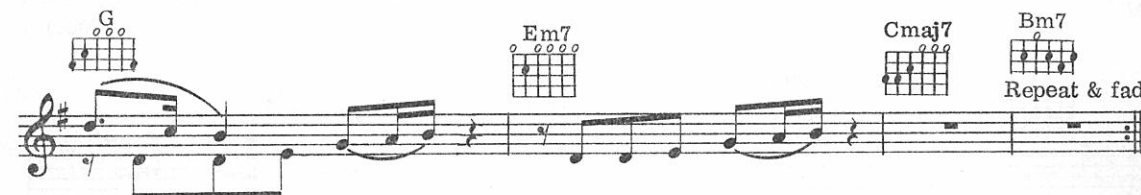
_ huh, _ I know this _ much is _ true.



This much is true.



This much is true, _ this much is true. _ I know I know I know this much is



Repeat & fade

true. _
(This much is true, _ this much is true.) _

90 Take On Me

Words by Morten Harket, Pal Waaktarr & Mags
Music by Pal Waaktarr & Mags

Moderato

mf Talk -ing_ a - way. I don't know_ what

I'm to say, I'll say it an - y way. ____ To-

day's an- oth- er day_____ to find you. Shine a - way.-

____ I'll be com- ing for your love O. K. ____

Take On Me, (Take On _ Me.)

Take me on, (Take On _ Me.)

I'll be gone _____ in a ____ day or

al Coda ⊕

two. _____ So _____

(instrumental)

D. C. al Coda

CODA

In a (day.) Take On Me, (Take On Me.) Take me on,

(Take On Me.) I'll be gone _____ (Take On in a Me.)

Repeat to Fade

VERSE 2:

So, needless to say at odds and ends
 But I'll be stumbling away
 Slowly learning that life is O.K.
 Say after me
 It's much better to be safe than sorry.

VERSE 3:

O, things that you say
 Yeah is it life or just a play
 My worries away
 You're all the things I've got to remember
 You shine away
 I'll be coming for you anyway.

91

Theme From 'Travelling Man'

By Duncan Browne & Sebastian Graham-Jones

Slowly

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of five staves of music. The tempo is marked 'Slowly'. Chord diagrams are provided for Em7, C, G, and Bm7. The melody is characterized by eighth-note patterns and slurs. The piece concludes with a double bar line.

Chord diagrams shown:

- Em7
- C
- Em7
- C
- Em7
- C
- Em7
- C
- Em
- C
- Bm7
- G
- Em7
- C
- Em7
- C

Em C_° Bm7 G

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains four measures of music. Above the staff, four guitar chord diagrams are shown: Em (E minor), C° (C diminished), Bm7 (B minor 7), and G (G major). The music consists of eighth and sixteenth notes, some beamed together, and some measures contain rests.

C_° C7 Em7

The second staff of music continues the melody. It features three guitar chord diagrams: C° (C diminished), C7 (C dominant 7), and Em7 (E minor 7). The musical notation includes various rhythmic values and articulation marks.

Cmaj7 Em7 C_°

The third staff of music contains three guitar chord diagrams: Cmaj7 (C major 7), Em7 (E minor 7), and C° (C diminished). The melody continues with eighth and sixteenth notes.

Em7 C Em

al Coda ⊕

The fourth staff of music includes three guitar chord diagrams: Em7 (E minor 7), C (C major), and Em (E minor). It also features the instruction "al Coda" followed by a Coda symbol (⊕). The staff ends with a double bar line.

The fifth staff of music is a continuous eighth-note pattern, likely for a guitar accompaniment. It starts with a C# note and continues with a sequence of eighth notes.

D.%, al Coda

⊕ CODA rall.

Em7

The sixth staff of music concludes the piece. It includes the instruction "D.%, al Coda" and a Coda section marked with a Coda symbol (⊕) and the word "CODA" followed by "rall.". Above the Coda section is a guitar chord diagram for Em7 (E minor 7). The staff ends with a final note and a fermata.

92 20/20

Words & Music by Randy Goodrum & Steve Kipner

Moderato

When I think of all I put you through
You were tryin' to tell me all a long — al - ways tak - ing you for
some-thing in the love was

grant - ed.
miss - ing. I nev - er saw it from your point of view —
You said it's not too late to get it back —

blind - ed by the doub - le stan - dards.
but I just was - n't list'n - ing.

If I knew back then what I know now, — if I un - der - stood the what, when,
why and how, — now it's clear to me — what I should have done, — but

hind - sight is twenty - twenty. twenty - twenty vi - sion.

F#7sus4 F#7 F#7sus4 F#7 F#7sus4 F#7

F#7sus4 F#7 F#7sus4 F#7 F#7sus4 F#7

Now I see_ it in_ a_ diff-erent light_

F#7sus4 F#7 F#7sus4 F#7 A7sus4 A7

I'd been los - ing you in stag - es give us one more chance, I'll _

A7sus4 A7 A7sus4 A7 E/B B B+

get it right,_ girl, you're gon-na see_ some chang - es

2 Em D/A A A/B B/C#

vis-ion. _ Tak-ing time_ to catch_ up on _some his - to -ry, _ tryin' to

G/A F#m7 A/B

fig-ure out _ what went wrong with you and me. _ And it does-n't real - ly mat-ter what's

B/C# G/A A/B B (solo)

been be-fore,___ but I know there's no fut - ure with you wal-kin' out that door._____

Em G/A A D/A A Em

G/A A D/A A Em G/A A D/A A Em

G/A A A/B B F#m A A/B B E/B B

If I knew back then___ what I know now,___ if I

F#m A A/B B E/B B F#m A

un - der-stood___ the what, when, why and how,___ now it's clear to me _____ what I

A/B B E/B B F#m E/F# B/A A/B B A/B B repeat ad lib. to fade

should have done,___ but hind-sight___ is twen-ty twen-ty vi-sion._____

93 Uptown Girl

Words & Music by Billy Joel

Moderato



mf

Oh, _____

Oh, _____



Up - town Girl,

She's been liv - ing in her up - town world.



I bet she nev-er had a back street guy.

I bet her ma-ma nev-er



told her why.

I'm gon-na try for an

Up - town Girl,

Up - town Girl,



she's been liv-ing in her white bread world.
you know I can't af-ford to buy her pearls,

As long as an - y - one with
But may-be some day when my

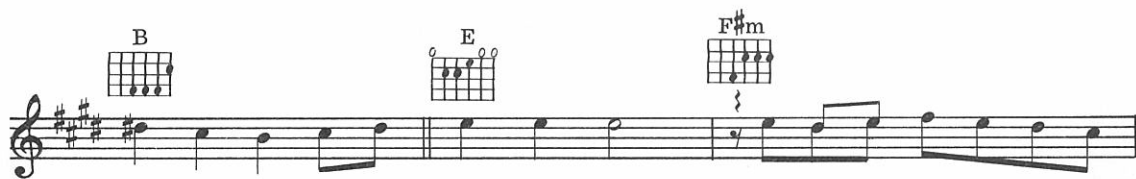
hot blood can, ___ And now she's look-ing for a down - town _ man,
ship comes in, ___ she'll un - der - stand what kind of guy I've _ been,

That's what I am. And when she knows ___ what she
And then I'll win. And when she's walk - ing she's

wants from her time. ___ And when she
look - ing so fine. ___ And when she's

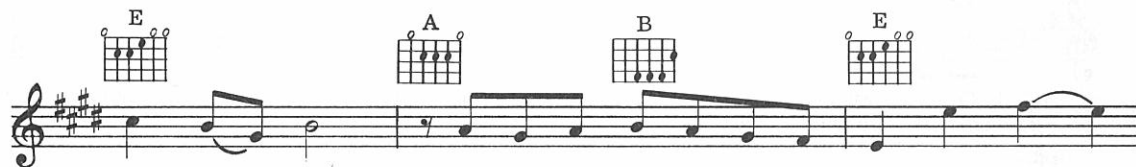
wakes up and makes up that her mind. ___ }
talk - ing she'll say that she's mine. ___ }

She'll {see} I'm not so tough, Just be - cause



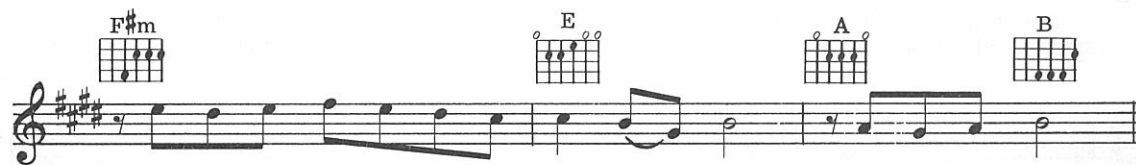
I'm in love with an Up - town Girl,

{ You know I've seen her in her
she's been liv - ing in her



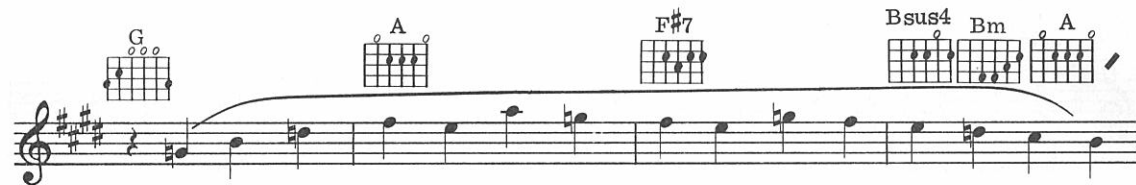
up - town_ world.
white bread_ world,

She's get - ting ti - red of her high class toys, _
As long as an - y - one with hot blood can, _

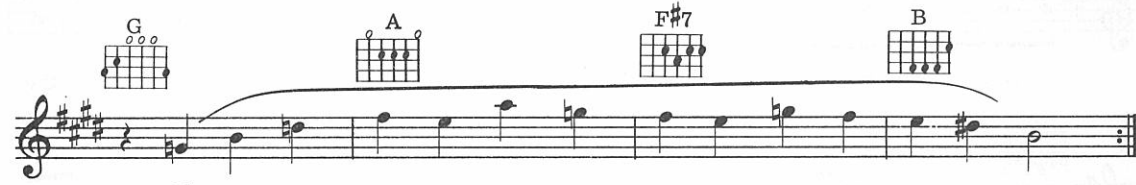


And all her pre - sents from her up - town_ boys,
And now she's look - ing for a down - town_ man,

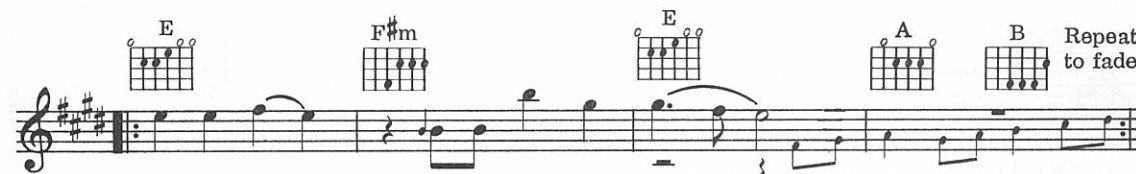
She's got a choice. }
That's what I am. }



Oh, _



Oh, _



Up - town Girl, -

1. { She's my } Up - town Girl, _ Don't you know I'm in love with an

Repeat
to fade

94

Union Of The Snake

Words & Music by Duran Duran

Moderato 

mf 1. Te - le - gram force and rea - dy, — I knew
2. Night shades on a warn - ing, — give me

this was a big mis-take. — There's a fine line draw-ing my
strength at least give me a light. — Give me any - thing ev - en sym -



sen-ses to - geth - er and I think it's a - bout to break. — If I
path - y, — there's a chance you could be right. —

lis-ten close_ I can hear them sin-gers, Oh, Oh, Oh, voi -

ces in your bo-dy com-in' through on the ra - di - o - o - o, the

Un-ion Of — The Snake is on the climb. — Mov-in'

up is gon-na race gon-na sneak thru the bor - der line. —

2 Bm F#m7

The Un-ion Of The Snake is on the climb.

Em Bm F#m7

Mov-in' up is gon-na race gon-na breakthru the bor-der line.

Bm7 F#m7 G Bm7

F#m7 G Bm7 F#m

If I

G F# E7

lis-ten close I can hear them sin-gers, Oh, Oh, Oh. Voi-

Gmaj7 F#7 E7

ces in your bo-dy com-ing through on the ra-di-o-o-o. The

Bm F#7 Em

Un-ion Of The Snake is on the climb. Mov-in'

Bm F#7 Em Repeat to fade

up is gon-na race, gon-na breakthru the bor-der-line. The

95 Vienna

Words & Music by M. Ure, B. Currie, W. Cann & C. Cross

Moderately



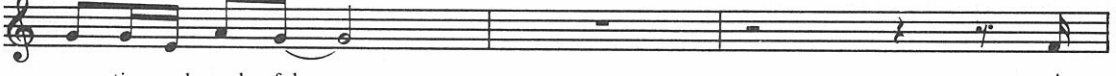
We walked in the cold _____ air, _____
mu - sic is weav - ing _____



freez - ing breath on the win - dow pane, ly - ing and wait - ing. ____
haunt - ing notes pizz - i - ca - to strings, the rhy - thm is call - ing. ____



A man in the dark in the picture frame so
A - lone in the night as the day-light brings a



mys - tic and soul - ful. ____
cold emp - ty si - lence. ____

A
The



voice reach-ing out and a pierc-ing cry, it stays with you un-til _____
warmth of your hand and a cold grey sky, it fades to the dis-tance. _____

The feel - ing is gone, on - ly you and I, this means no - thing to me,
 The im - age is gone, on - ly you and I, this means no - thing to me,

This means no - thing to me. _____ } Oh _____ Vi - en - na _____
 This means no - thing to me. _____ }

al Coda

Instr.

1. _____ 2. _____

D.%. al Coda

The This means

96 Waiting In Vain

Words & Music by Bob Marley



I don't wan - na wait in vain for you love.

From the ve - ry first time I placed my eyes on you.
It's been three years since I'm knock-ing on your door.

girl. My heart says fol - low.
And I still can knock some

through. more. But I know oo
Girl know oo

now that I'm way down on your line. (I wanna know now)
is it feas - a - ble.

But the wait-ing feel is fine.
For I can knock some more.

© Copyright 1977 Bob Marley Music BV.

Controlled for USA and Canada by Almo Music Corporation.

Rest of the world excluding Caribbean by Rondor Music Inc.

Rights for British Commonwealth (except Canada and Australasia) and the Republic of Ireland controlled by

Rondor Music (London) Limited, 10a Parsons Green, London SW6.

All Rights Reserved. International Copyright Secured.

Gmaj7 Cmaj7

So In don't treat me like a pup - pet on a string -
 life I know there's lots of grief

Gmaj7

'Cos I know how to do my
 But your love is my re -

Cmaj7 Gmaj7

thing.
 lief. Don't talk to me as
 Tears in my eyes burn

Cmaj7 Gmaj7

if you think I'm dumb. While I'm I wan - na
 tears in my eyes burn. wait - ing while

Cmaj7

know when you're gon - na come -
 I'm wait - ing for my turn. see,

CHORUS

Gmaj7 Cmaj7

I don't wan - na wait in vain for your love;

Gmaj7 Cmaj7

I don't wan - na wait in vain for your love;—

Gmaj7 Cmaj7 To Coda

I don't wan - na wait in vain for your love. —

C D Bm Am

'Cos sum - mer is here, I'm still wait - ing —

C D Bm Am

there. Win - ter is here and I'm still wait - ing

D. S. al Coda Cmaj7 Gmaj9

there. Oh I don't wan - na I don't wan - na

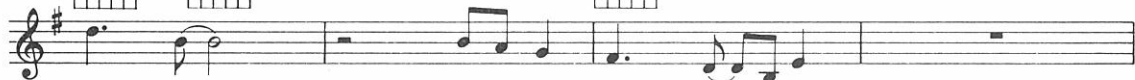
Cmaj7 Repeat to fade

I don't wan - na I don't wan - na I don't wan - na wait in vain. No —

We Close Our Eyes

Words & Music by Peter Cox & Richard Drummie

Moderato



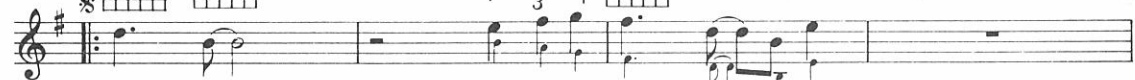
In - side_

ev - 'ry-one hides one_ de-sire



out - side,

no one would know.



Dan - ger,
No show,
Her - oes,

close to the edge of the knife
Wednes-day girl waits with the wine.
ne - ver give in to the night.



saf - er
she knows
he knows

not to let go
just what to say
how far he can run

and while we
while no
and as he

G Am7 G

— miss chanc - es,
— one lis - tens, } you — can al - most hear — time slip - ping a - way.
— sur - ren - ders,

F G C° Bm7 Em

To Coda

We close our eyes, — we nev - er lose — a game,

G C° Bm7 Em G C°

i - mag - in - a - tion nev - er lets us take the blame, — we close our eyes — to

Bm7 Em G C° F

see the fin - al frame, { we close our eyes but time's slip - ping a - way. —
we close our eyes and we can

G Bb

G Bb F

2 G F C11

talk to stran - gers, we are burn - ing with the spark —

F G F

and we can walk on — wat - er, we are tig -

C11 F

- ers in — the dark, — we are burn - ing. —

G Bb

G Bb F

D.S. al Coda

♩ CODA G C Bm7 Em

♩ CODA G C Bm7 Em

We close our eyes — we nev - er lose — a game.

G C Bm7 Em G C

G C Bm7 Em G C

I - mag - i - na - tion nev - er lets us take the blame. — We close our eyes — to

Bm7 Em G C F

Bm7 Em G C F

see the fin - al frame, we close our eyes. —

Repeat to Fade

We Don't Need Another Hero

Words & Music by Graham Lyle & Terry Britten

Moderato

mf Out of the ru - ins, Out from the wreck -

- age, - Can't make the same mis - take this time.

We are the child - ren, The last gen - er - a -

- tion, We are the ones they left be - hind. -

And I won - der when we are ev - er going to change,

Liv - ing un - der the fear till no - thing else re - mains.

We Don't Need An - oth - er He - ro, - We don't need to know the

The musical score is written for a single melodic line in G minor (one flat) and common time (C). It consists of nine staves of music. Above the staves are guitar chord diagrams for the following chords: Bb, F, Bb, F, Eb, F, C, Gm7, F, Gm7, F, Eb, F, Cm7, Eb, F, Eb, F, Eb, F. The lyrics are written below the notes. The tempo is marked 'Moderato' and the initial dynamic is 'mf'. The score includes a key signature change to 2/4 time for the final line of music.

way home, All we want is life be - yond the thun-der dome.

- mains. All the child-ren say We Don't Need An-oth-er

He - ro, We don't need to know the way home. All we want is life be -

yond the thun - der dome. So what do we do -

with our lives; we leave on - ly a mark; Will our stor - y

shine like a light, Or end in the dark, Is it all or no - thing?

D.S. to FADE on Chorus

VERSE 2:

Looking for something we can rely on,
 There's got to be something better out there.
 Love and compassion, their day is coming,
 All else are castles built in the air.

Why Can't We Live Together

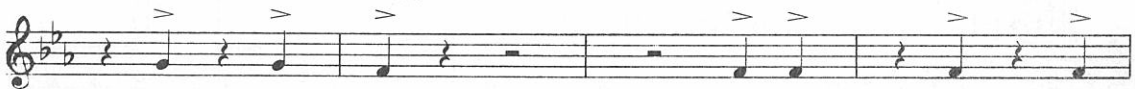
Words & Music by Timmy Thomas

Moderately
fast rock

Abmaj7



Gm7



Abmaj7



Tell me why, tell me why, tell me
No more wars, no more wars, no more
No mat - ter, no mat - ter what

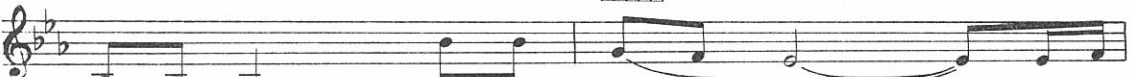
Gm7



why.
wars.
col - our. —

Um ——— Why can't we live to -
Um Just a lit - tle peace in this
Um ——— you are still my

Abmaj7



geth - er? —
world.
bro - ther. —

Tell me why ——— tell me
No more wars, ——— no more
No mat - ter what

Gm7



why. wars. col - our _____

Um, _____ Why can't we live to-
Um, _____ Just a lit - tle peace in this
Um, _____ You are still my

Bb



geth - er? _____
world.
bro - ther. _____

(instrumental)

Ev - 'ry - bo - dy wants to live to - geth - er; why

C_o



4th time to Coda

Cmaj7



can't we live to - geth - er? _____

CODA



Cm6



C7



Live to - geth - er. repeat and fade

100 Yah Mo B There

Words & Music by
James Ingram, Michael McDonald, Rod Temperton & Quincy Jones

Medium tempo

Cm9
Synthesizer

Abmaj7 4fr. **G7+5**

Cm9 **Abmaj7** 4fr. **G7+5**

Cm9 **Abmaj7** 4fr. **G7+5** **Cm9**

1st Verse
Heav-en-ly Fa-ther watch-in' us fall.

2nd Verse
Nev-er be lone-ly, lost in the night.

Abmaj7 4fr. **G7+5** **Cm9** **Abmaj7** 4fr. **G7+5**

We take from each oth-er and give noth-ing at all.

Just run from the dark-ness look -

Cm9 **Abmaj7** 4fr. **G7+5** **Fm9** **Eb(add F)/G**

Well, it's a dog-gone shame, but

in' for the light. 'Cause it's a long, hard road that

Abmaj7 4fr. Eb(add F)/G

nev - er too late__ for change.____ So if your
leads to a bright - er day.____ Hey.____ Don't_ let your

Fm9 Eb(add F)/G

luck runs low__ just reach out and call__ His name,____
heart__ grow cold.____ Just reach out and call__ His name,____

Abmaj7 4fr. A7+5 5fr.

Yah mo
His name.____
Yah mo
His name.____

Dm7 b Bbmaj9 b

there.____ Yah mo b there.____
Up and o - ver.

F(addG)/A Dm7 b

Yah mo b there.____ Yah mo
Up and o - ver.____ Up and o - ver.

Bbmaj9

1. F(addG)/A

C/D

b

there

when-ev - er you call.

No chord

2. F(addG)/A

Cm7/F

Gm9 3fr.

Yah mo b there.

Up and o - ver... You can count on it, broth - er, 'cause we're all

Cm7/F

Gm9 3fr.

Gm7/C

just find-in' our way. Trav- 'lin' through time, peo-ple got to keep

Dm7

Gm7 3fr.

A7+5 5fr.

push-in' on no mat-ter how man-y dreams slip a-way. Yah mo b there.

Dm9 3fr.

Bbmaj7

A7+5 5fr.

Dm9 3fr.

Synthesizer

Bbmaj7 A7+5 5fr. Dm9 3fr. Bbmaj7 A7+5 5fr. Dm9 3fr.

Well, it's a dog - gone shame_ but nev-er too late for change._

Bbmaj7 A7+5 5fr. Gm9 3fr. F(add G)/A

So when your luck_ runs low,_ just

Bbmaj7 F(add G)/A Gm9 3fr. F(add G)/A

reach out and call_ His name._ Just call His name._

Bbmaj7 B7+5 7fr. Yah mo

Up and o - ver.

Repeat and fade Em7 b there._ Cmaj9 b there._ G(addA)/B Yah mo Up and o - ver.

Yah mo Up and o - ver._

101

When You're Young And In Love

Words & Music by Van McCoy

Moderato

Spring's in the
The moon at

air night (Filled with love) There's ma-gic ev-'ry-where
(Shines so bright) Seems to shine twice as bright }

When you're young and in love.

Life seems to be (just a dream) A world of fan-ta-sy
Dreams can come true (try a dream) If you be-lieve they do }

When you're young and in love. Each night seems
So ma-ny

just - like the Fourth of Ju-ly With stars that
tear - drops are bound to fall

span-gle the sky True love can con - quer all

When you're, when you're young and in love. Trust and you'll find, Oo_____

_____ there's no moun - tain you can't climb When you're

young and in love. Tho'ma - ny tear - drops

are bound to fall True love can con - quer all.

Spring's in the air (oo oo oo) There's ma - gic ev - 'ry-where

When you're young and in love.



 Dreams can come true (try a dream) If you be -



 lieve they do When you're young and in love.



 So ma - ny tear drops are bound to fall.



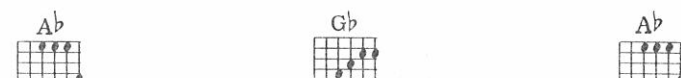
 True love can con - quer all When you're,



 when you're young and in love, _____ Young and in love, young and in



 love, Young and in love, Young and in love, young and in



 love, Young and in love, Young and in love. _____

101 Pop Hits arranged for Piano/Organ with
Guitar Chords – includes . . .

Against All Odds
Come Back And Stay
Dancing In The Dark
Don't Stand So Close To Me
EastEnders (Theme from EastEnders)
I Feel For You
I Know Him So Well
Into The Groove
Is There Something I Should Know
Karma Chameleon
Money For Nothing
One More Night
The Power Of Love
Private Dancer
Running With The Night
Shout
Street Life
That Ole Devil Called Love
Uptown Girl
We Don't Need Another Hero
and many, many more.

ISBN 0-7119-0814-1



9

780711 908147

Wise Publications AM 61763